

# **Historic American Landscapes Survey**

## **ILLUSTRATIONS**

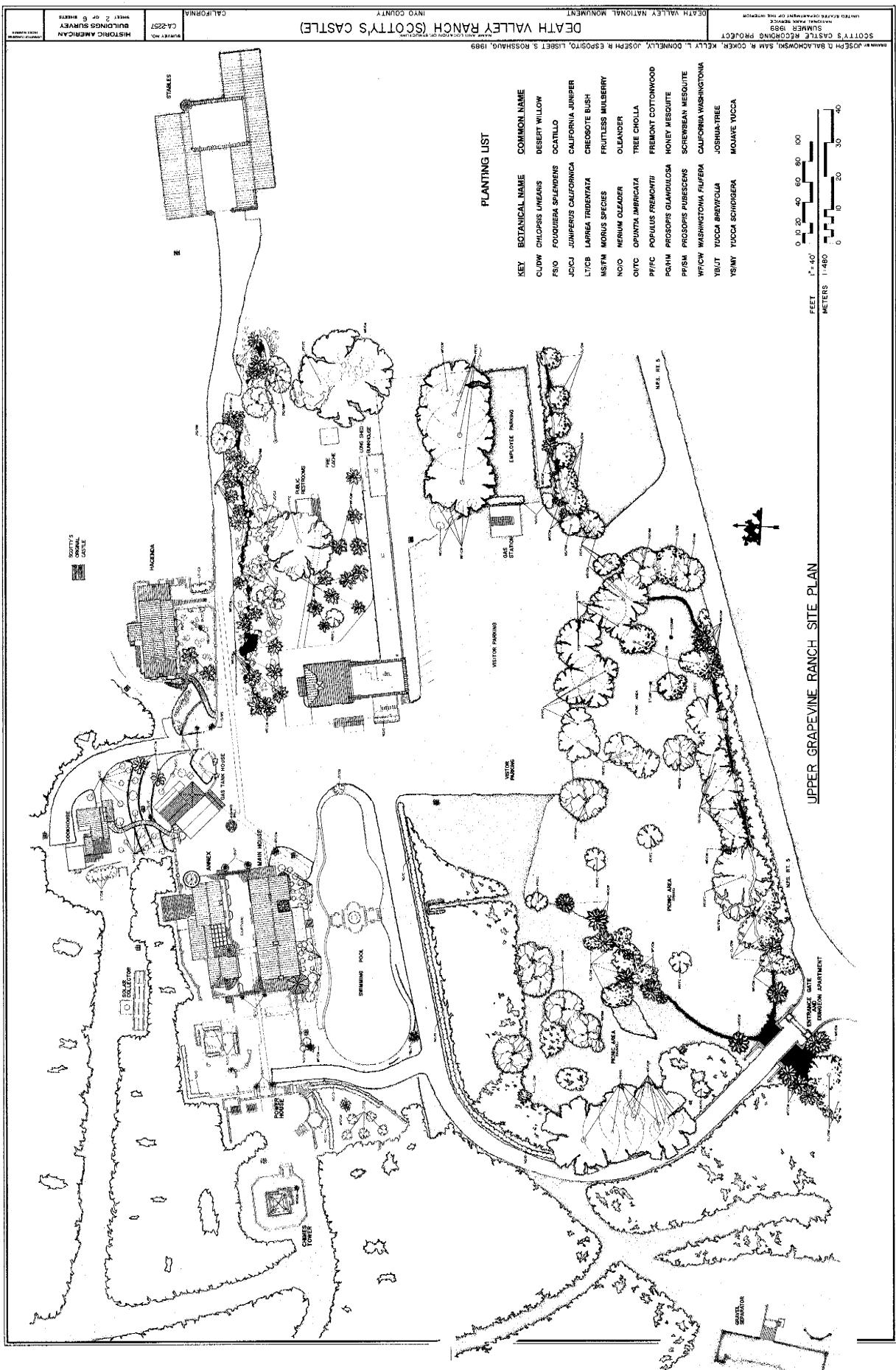


Figure 1. A general, comprehensive site plan should adequately and accurately communicate landscape architectural information at a reasonable scale. Sometimes subsequent plans at larger scales are necessary to capture a refined level of detail. This plan was developed thorough surveying and triangulation and captures a complex western landscape. Pictorial in nature, realistic delineation is used to communicate roof materials and landscape elements. (HABS CA-2257)

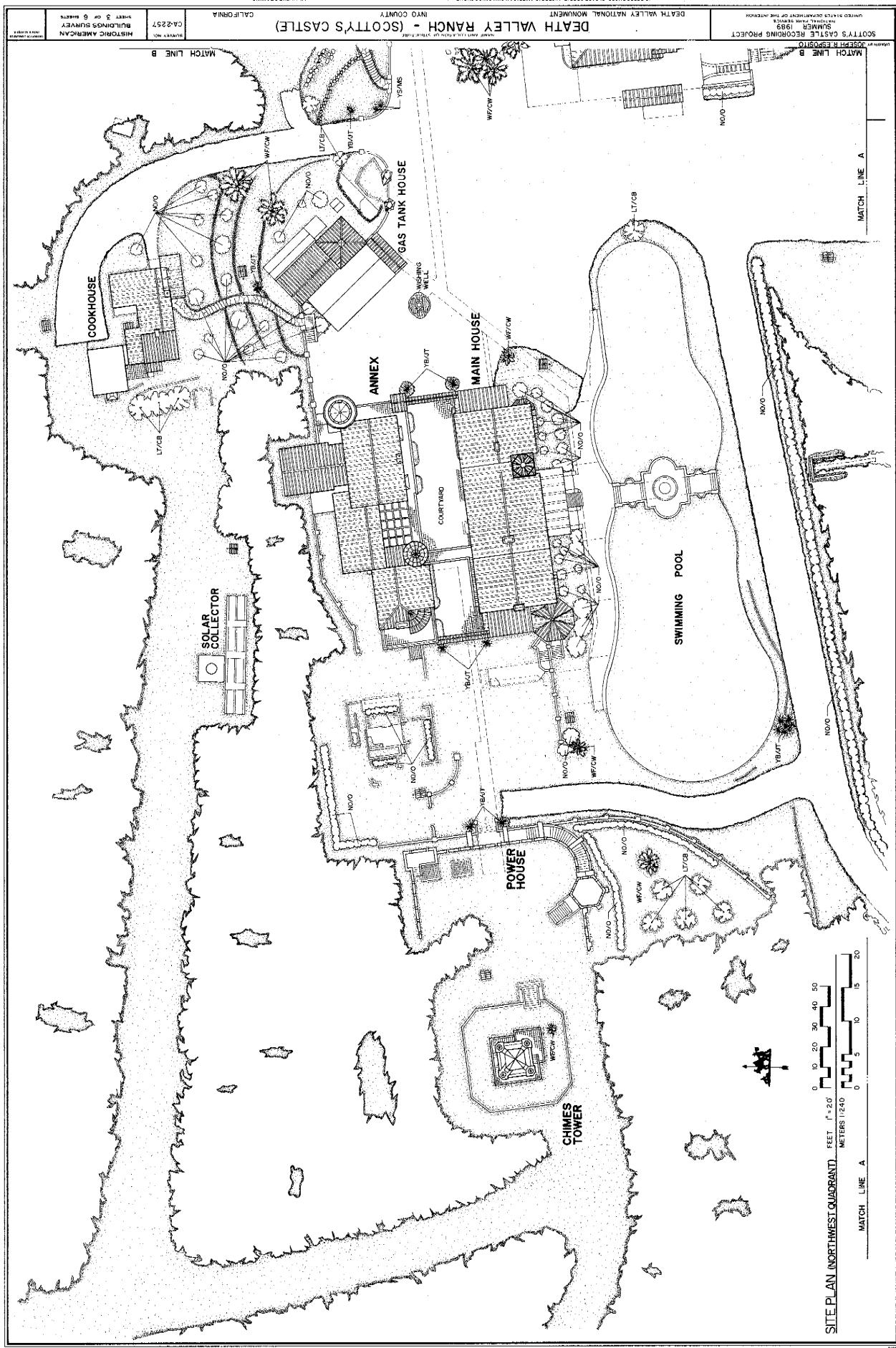


Figure 2. Larger scales necessitate greater detail and therefore communicate many more of the subtleties of a complex landscape. In this case more complex elements such as retaining walls, staircases, and smaller plantings are delineated realistically. The sheet is carefully match-lined to be able to mosaic together an overall detailed site plan. (HABS CA-2257)

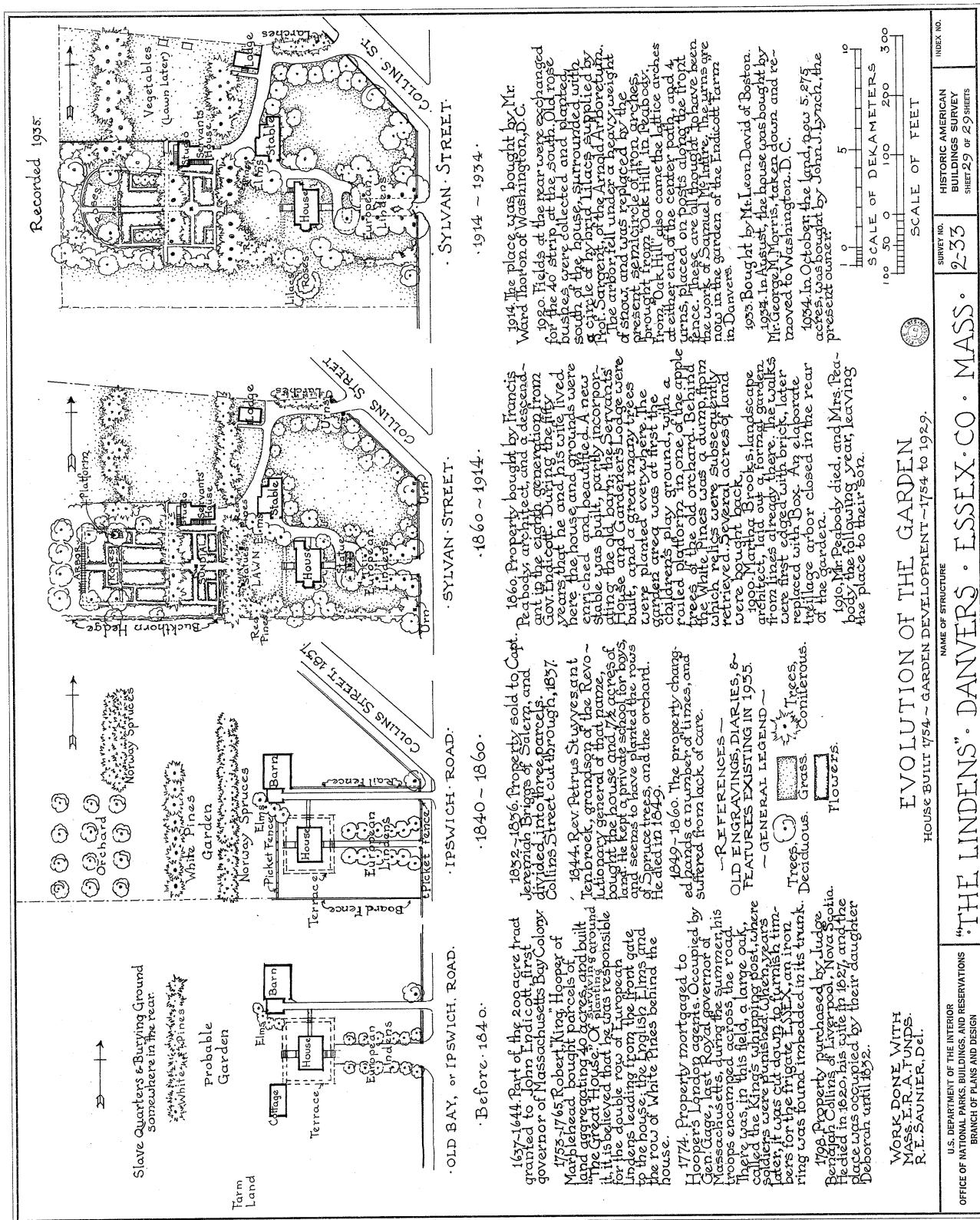


Figure 3. Many landscapes have evolved significantly. The Lindens' landscape has evolved over the past 250 years and references exist to adequately document these changes. The progressive development and changes to the landscape have been communicated through 4 clearly labeled and scaled sketches with associated explanatory text. (HABS MA 2-33)

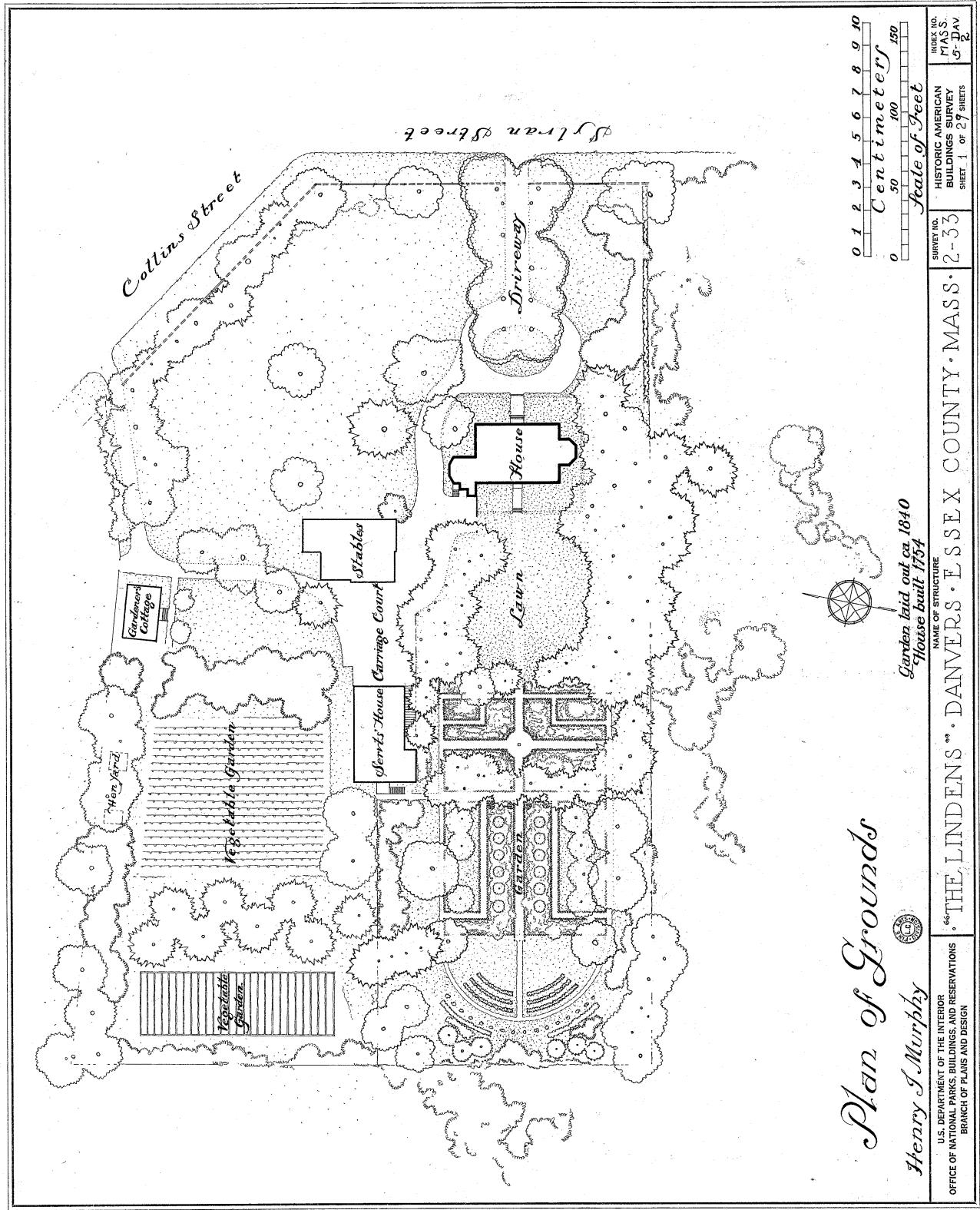


Figure 4. An illustrative grounds plan can be extremely useful to communicate general configuration including structure and landscape relationships. Although technical data such as botanical designation or topography is absent, this successful drawing clearly communicates the axial relationship of the house to the formal garden as well as the relationship of the stables, vegetable garden and other support functions. (HABS MA 2-33)

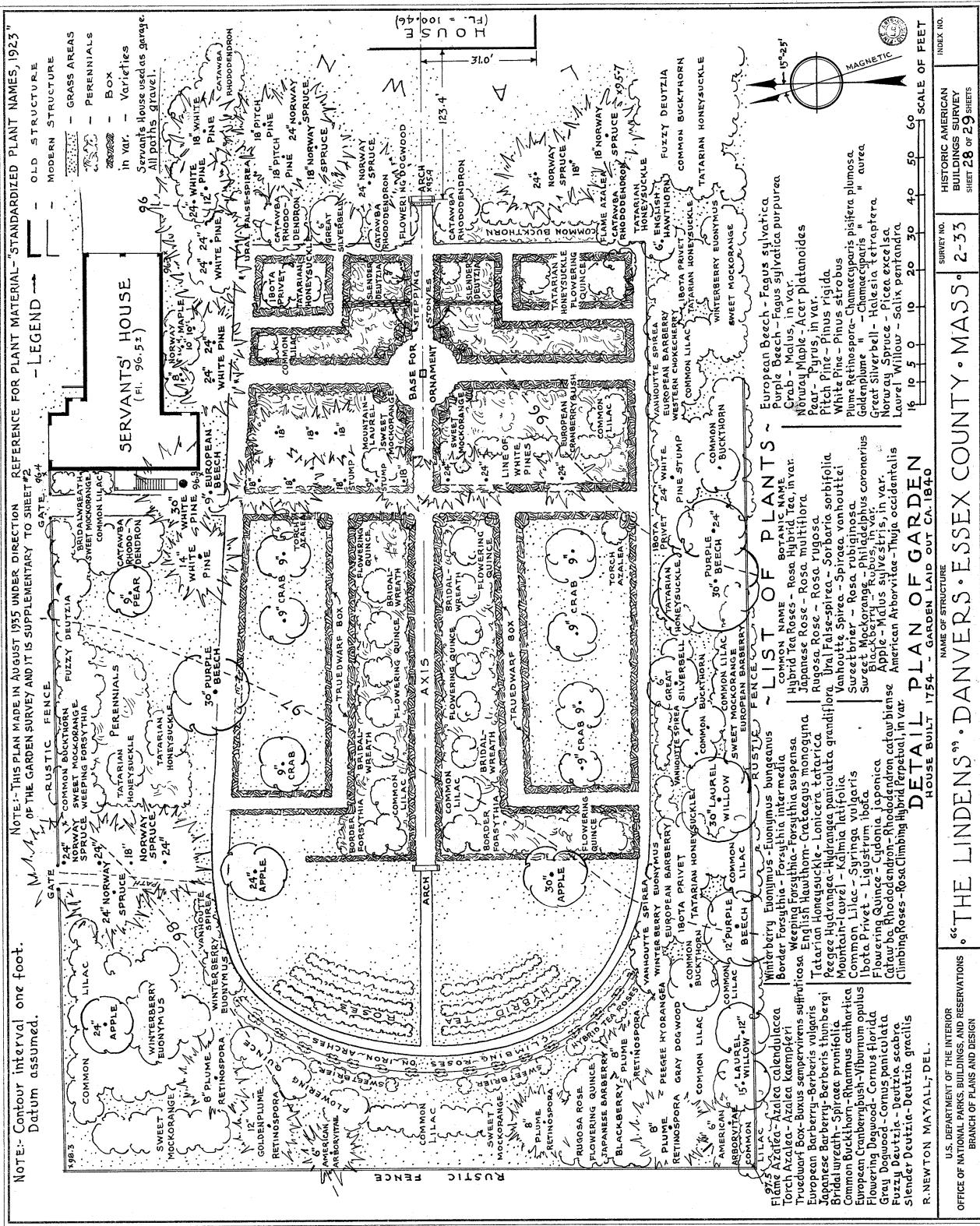


Figure 5. A highly detailed and informative plan may be necessary if an elaborate landscape element such as a formal garden is being documented. Botanical designations, topography, dimensions, annotations and references are all included in the illustrative measured drawing of a formal 19th century garden. (HABS MA 2-33)

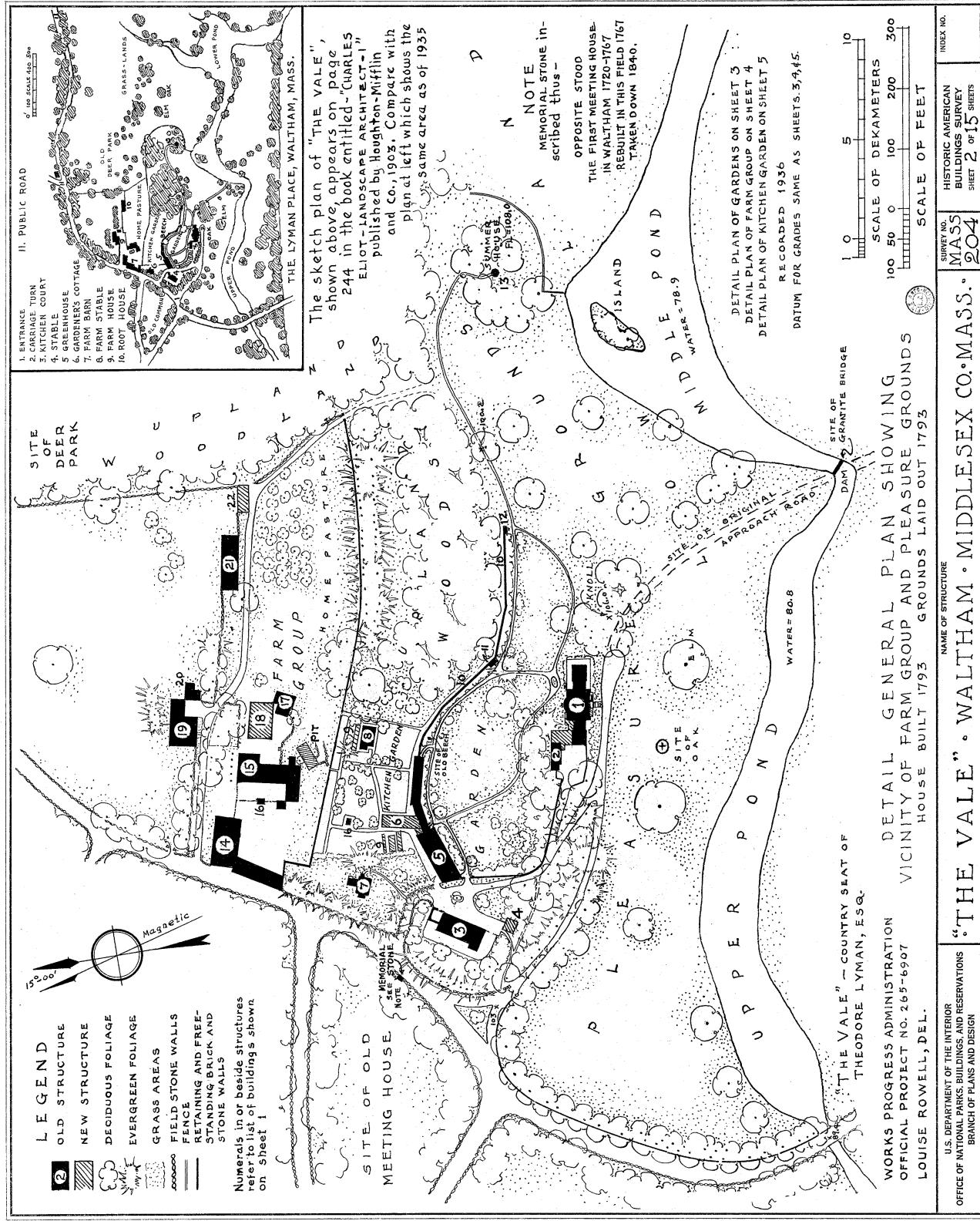
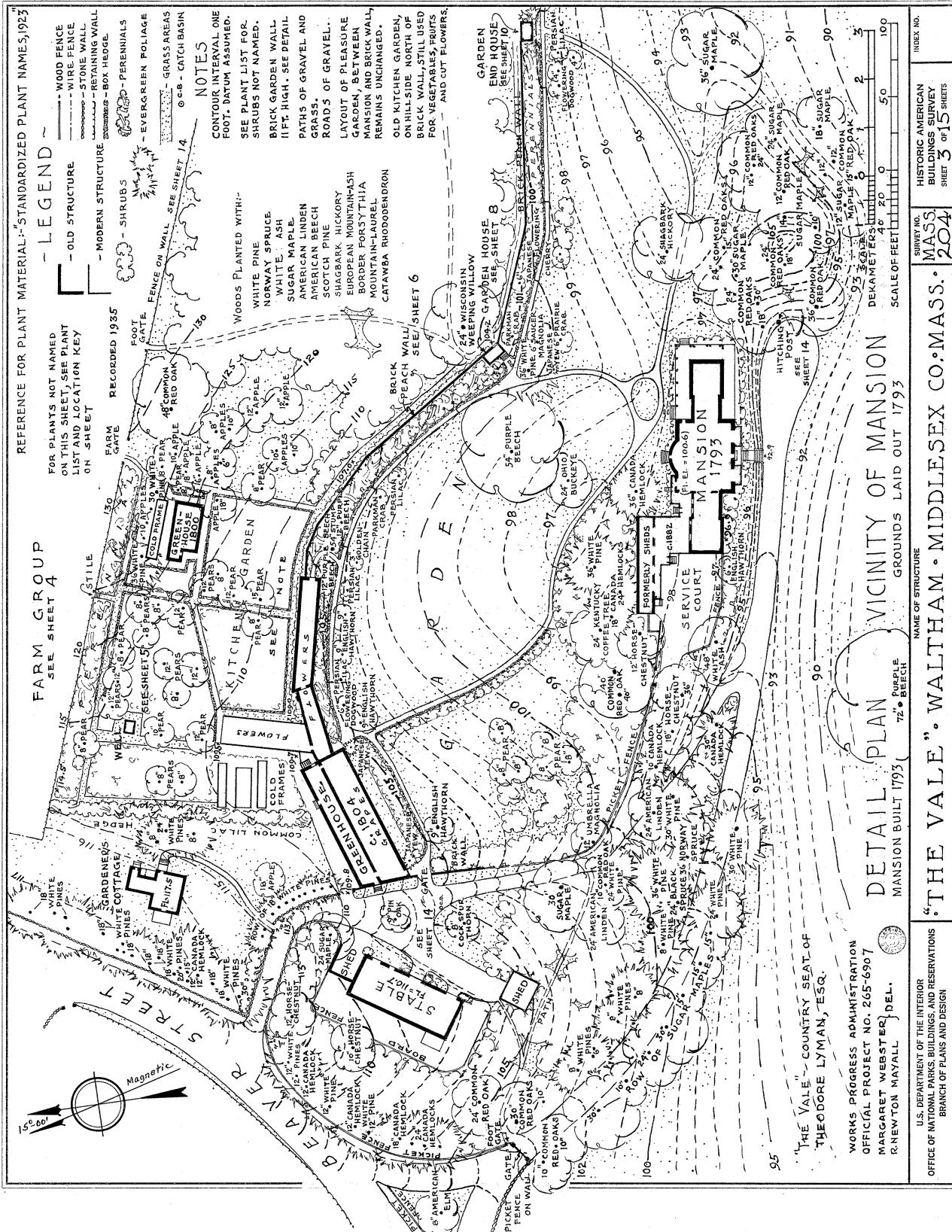


Figure 6. Selecting the scale and level of detail is important when documenting a larger landscape. General configuration of forest massing, highlighted structures, individual signature trees, fencing material and general land use patterns are all designated in the 1"=100' scale general plan. (HABS MA -204)



REFERENCE FOR PLANT MATERIAL  
"STANDARDIZED PLANT NAMES, 1924"

LIST OF PLANT MATERIAL AND INDEX TO LOCATION

NOTE - IN GENERAL, LOCATION LETTERS HAVE NOT BEEN ASSIGNED TO PLANTS NAMED ON SHEETS 3, 4, AND 5. LOCATION LETTERS REFER TO AREAS OUTLINED ON THE KEY PLAN TO THE LEFT.

COMMON NAME	BOTANIC NAME	LOCATION
Apple	<i>Malus</i> , in variety <i>americana</i>	A M
White Ash	<i>Fraxinus americana</i>	M
American Beech	<i>Fagus americana</i>	M
Purple Beech	<i>Fagus sylvatica purpurea</i>	K
Yellow Birch	<i>Betula lutea</i>	B
Ohio Buckeye	<i>Aesculus glabra</i>	A
Common Buckthorn	<i>Rhamnus cathartica</i>	A
Cherry	<i>Prunus</i> , in variety <i>prunus</i>	A
Japanese Flowering Cherry	<i>Prunus</i> , in variety <i>prunus</i>	A
Kentucky Coffeetree	<i>Gymnocladus dioica</i>	A
Parkman Crab	<i>Malus halliana parkmani</i>	A
Prairie Crab	<i>Malus ioensis</i>	A
American Dogwood	<i>Cornus florida</i>	B
English Elm	<i>Ulmus americana</i>	D
Canada Hemlock	<i>Tsuga canadensis</i>	A B C
Shagbark Hickory	<i>Hicoria ovata</i>	M
Horse-chestnut	<i>Aesculus hippocastanum</i>	A B M
American Linden	<i>Tilia americana</i>	A B M
Saucer Magnolia	<i>Magnolia soulangeana</i>	A C M
Umbrella Magnolia	<i>Magnolia tripetala</i>	M
Sugar Maple	<i>Acer saccharum</i>	A C M
European Mountain-ash	<i>Sorbus aucuparia</i>	M
Common Red Oak	<i>Quercus rubra</i>	M
Pin Oak	<i>Quercus palustris</i>	K L
Peach	<i>Amygdalus</i> , in variety <i>purpurea</i>	L
Scotch Pine	<i>Pinus sylvestris</i>	B M
White Pine	<i>Pinus strobus</i>	B M
American Planetree	<i>Platanus occidentalis</i>	B
American Redbud	<i>Cercis canadensis</i>	B
Redcedar	<i>Juniperus virginiana</i>	L
Plum	<i>Prunus domestica</i>	L
Black Spruce	<i>Picea mariana</i>	M
Blue Spruce	<i>Picea excelsa</i>	M
Cockspur Thorn	<i>Crotonus crusgalli</i>	M
Wisconsin Weeping Willow	<i>Salix blanda</i>	M

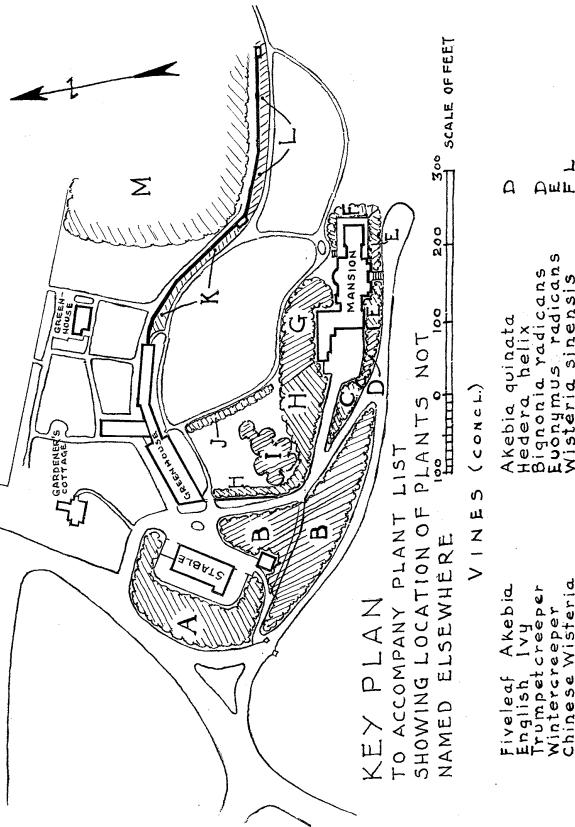
COMMON NOTES	5	H	R	U	B	S
Mountain Andromeda	Pieris floribunda	H	I			
Pinkshell Azalea	Azalea vaseyi	Azalea	J	K	L	
Torch Azalea	Azalea kaempferi	B	E			
European Barberry	Berberis vulgaris	B	E	K	L	
Truewart Box	Buxus sempervirens suffruticosa	E	L			
Orange-red Butterfly Bush	Buddleia davidi	B	M			
Coroberry Forsythia	Forsythia intermedia	B	H	F		
Golden Chain	Laburnum vulgare	H				
Oregon Hollygrape	Methuenia aquifolium	L				
Narrow Honeysuckle	Lonicera microphylla	F				
Pfitzer Juniper	Leucotrichia pfitzeriana	F	L			
Drooping Leucothoe	Leucothoe catesbeiana	F	K	L		
Common Lilac	Syringa vulgaris	B	C	D	E	H
Persian Lilac	Syringa persica	L				
Philadelphus coronarius	Philadelphus coronarius	A				
Kalmia latifolia	Kalmia latifolia	H				
Cydonia japonica	Cydonia japonica	H				
Rhododendron carolinianum	Rhododendron carolinianum	F	G	H		
Catawba Rhododendron	Rhododendron catawbiense	G	H			
Rosebay Rhododendron	Rhododendron maximum	G	H			
Rugosa Rose	Rosa rugosa					
Common Smoketree	Rosa cotinus	D	E			
Common Snowberry	Symporicarpus racemosus	E	F			
Vanhoutte Spirea	Spiraea vanhouttei	E	J			
Sweetbrier	Rosa rubiginosa	A	B	E	F	L
Fragrant Viburnum	Viburnum carlesii					
Japanese Yew	Taxus cuspidata					
VINES (CONTINUED UNDER KEY PLAN)						

NAME OF STRUCTURE

STRUCTURE NO. 204

HISTORIC AMERICAN BUILDINGS SURVEY

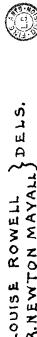
SHEET 15 OF 15 SHEETS



GENERAL BUILDINGS

Mansion designed by Samuel McIntire of Salem. Built 1793. Small brick greenhouse erected in Kitchen garden in 1800. In 1804 an extensive greenhouse added to west end of peach wall which marks northern limit of pleasure garden. Many farm structures were built before 1793 and the brick farmhouse is said to be no later than 200 years old. Central portion of mansion originally 2½ stories; wings 1½ stories. In 1812 the roof of central portion was raised to allow a full third story. Wings also raised to 2½ stories. At the same time the sheds north of mansion incorporated in the enlarged and extended kitchen ell. The south entrance porch was removed and reerected at east end of peach wall to be used as a garden house. Two 2 story rectangular bays added to south facade. See sheet 3. Gardener's cottage remodeled in 1859.

"THE GROUNDS" laid out in 1793 by Theodore Lyman with the help of an English gardener by the name of Bell. Lyman's intention to establish a country seat was greatly influenced by the work of Repton. The fundamental principles "THE VALLE" - COUNTRY SEAT OF THEODORE LYMAN, ESQ., LOUISE ROWELL MAYALL } DELS.



OFFICIAL PROGRESS ADMINISTRATION

OFFICE OF THE SECRETARY OF THE INTERIOR

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR, NATIONAL PARK SERVICE, BRANCH OF PLANNING AND DESIGN

GENERAL NOTES AND PLANT LIST

"THE VALLE"						
OWNERSHIP						

The area comprising "THE VALLE" was known as the Livermore Homestead until purchased by Theodore Lyman from Jonas Dix March 17, 1793. Lyman named his estate "THE VALLE" as most descriptive of the character of the land. It has always remained in the possession of a member of the Lyman family.

Figure 8. Although other sheets within this documentation set include individual plant designation and sizes, a general planting plan was completed to provide an overall understanding of the estate planting scheme. A schematic key plan indicates the location of the major trees, shrubs and vines and a short description of the grounds and garden is included. (HABS MA - 204)

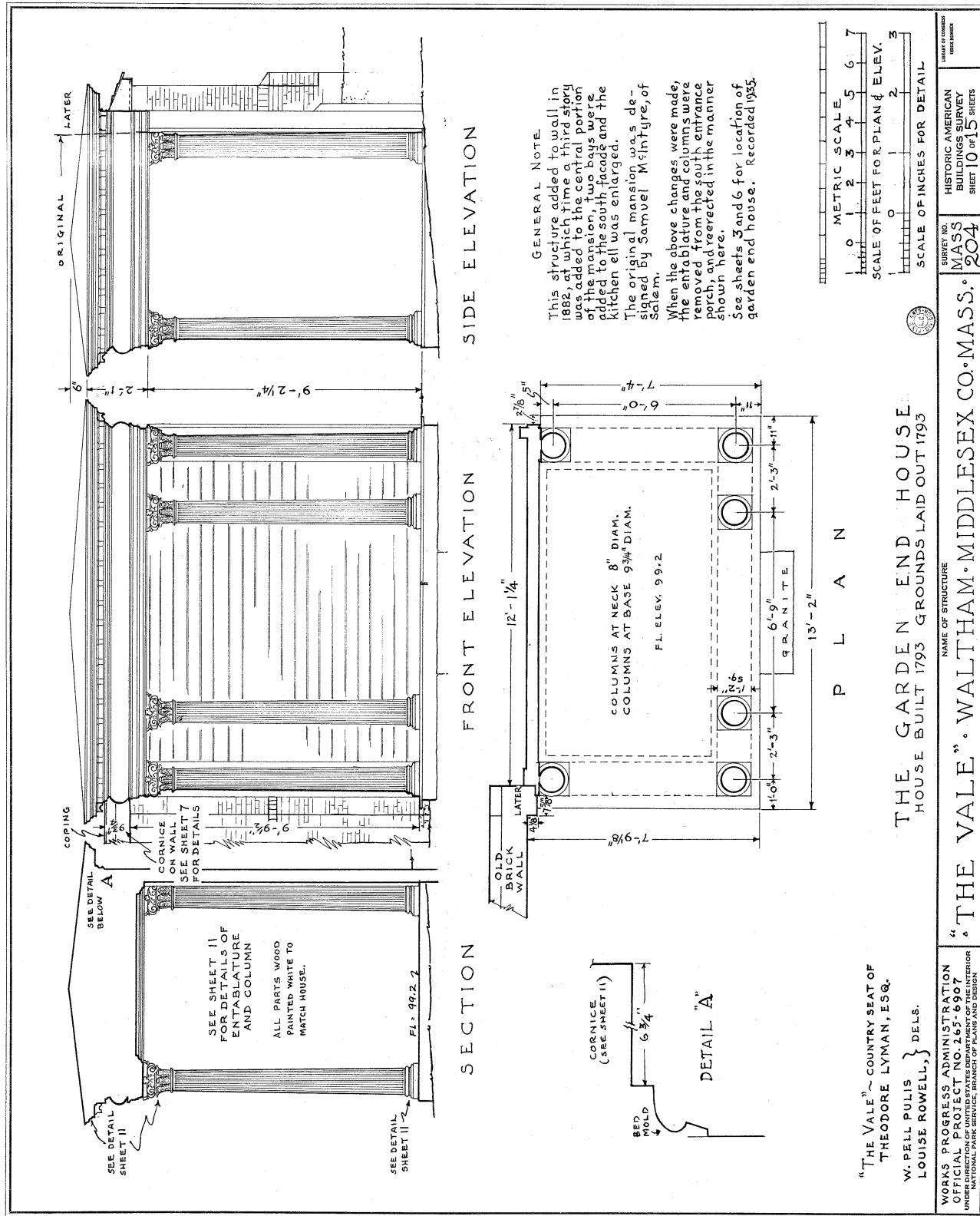


Figure 9. Although included in a large-format photographic component of this a project, a measured drawing was completed to comprehensively document the details of a significant garden house on the estate. (HABS MA-204)

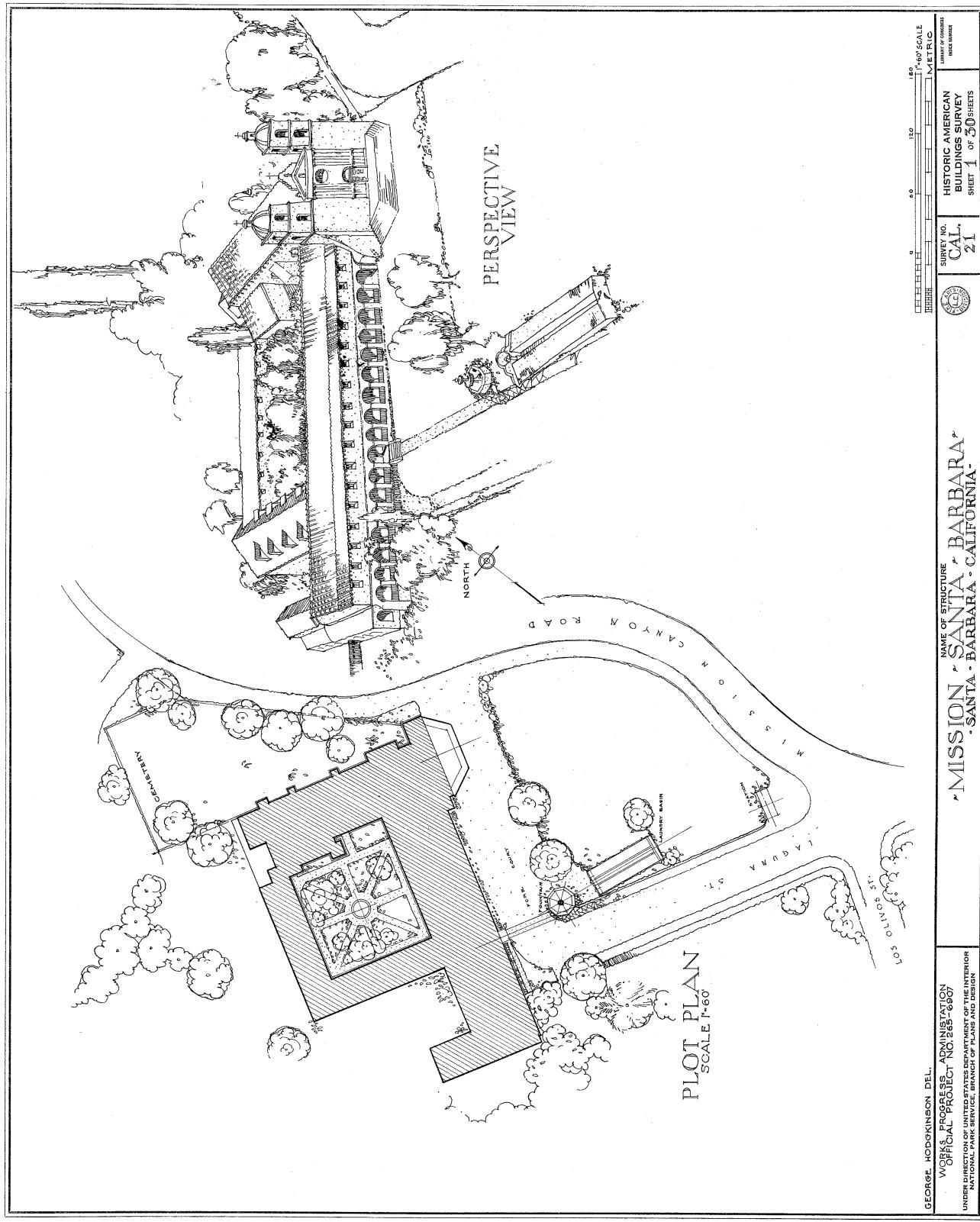


Figure 10. In the absence of aerial photography, an aerial perspective is used to communicate the complex massing and volumes of this Spanish Mission. Although no botanical designations are included, a schematic plot plan indicates plant locations illustratively. (HABS CA-21)

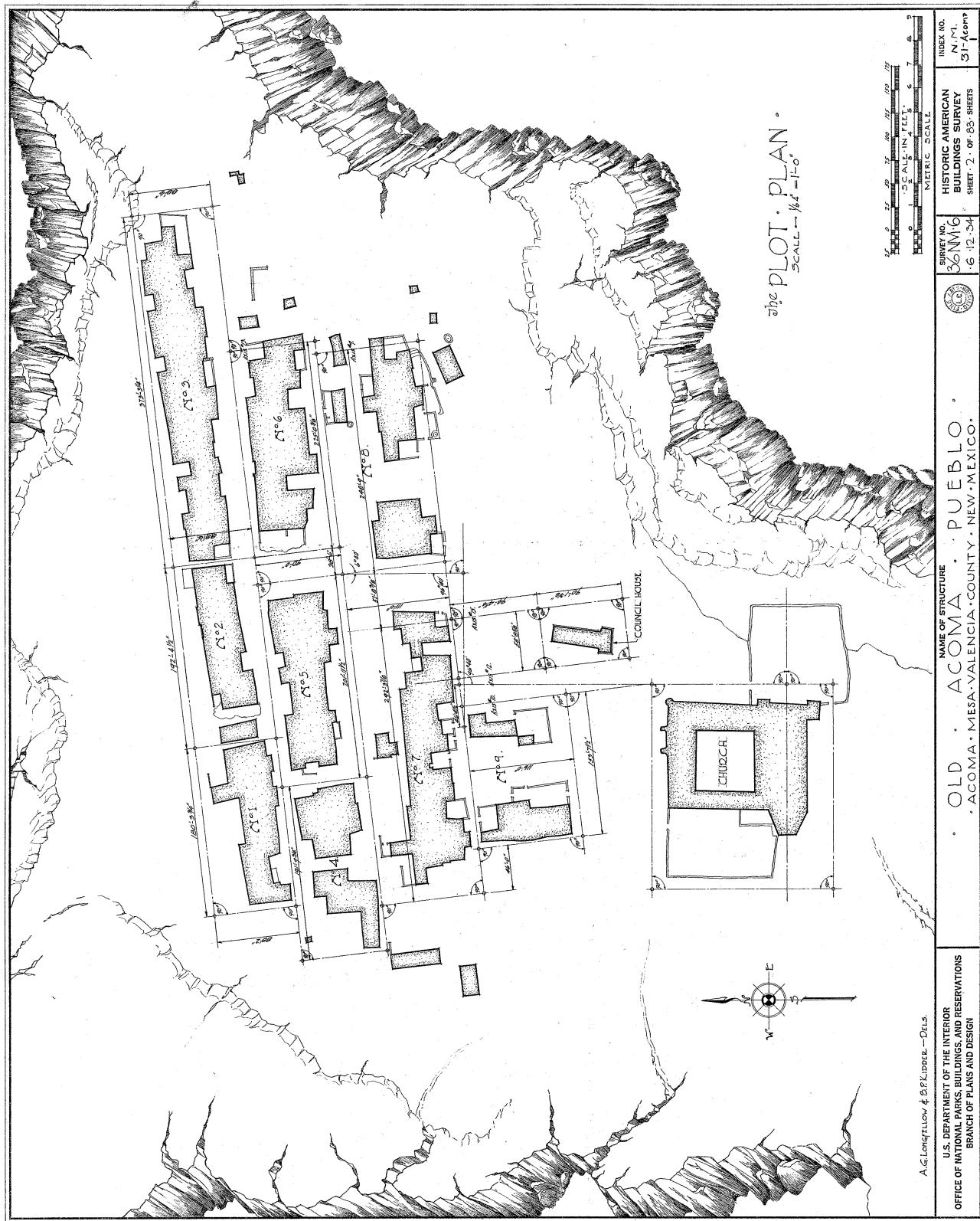


Figure 11. The complex relationships of structures to the mammoth mesa on which the Pueblo of Acoma is constructed is clearly delineated in this detailed measured drawing. The Spartan landscape and highly organized multifamily residences and their proximity to the east-facing mission church are detailed with overall dimensions. (HABS NM 36-6)

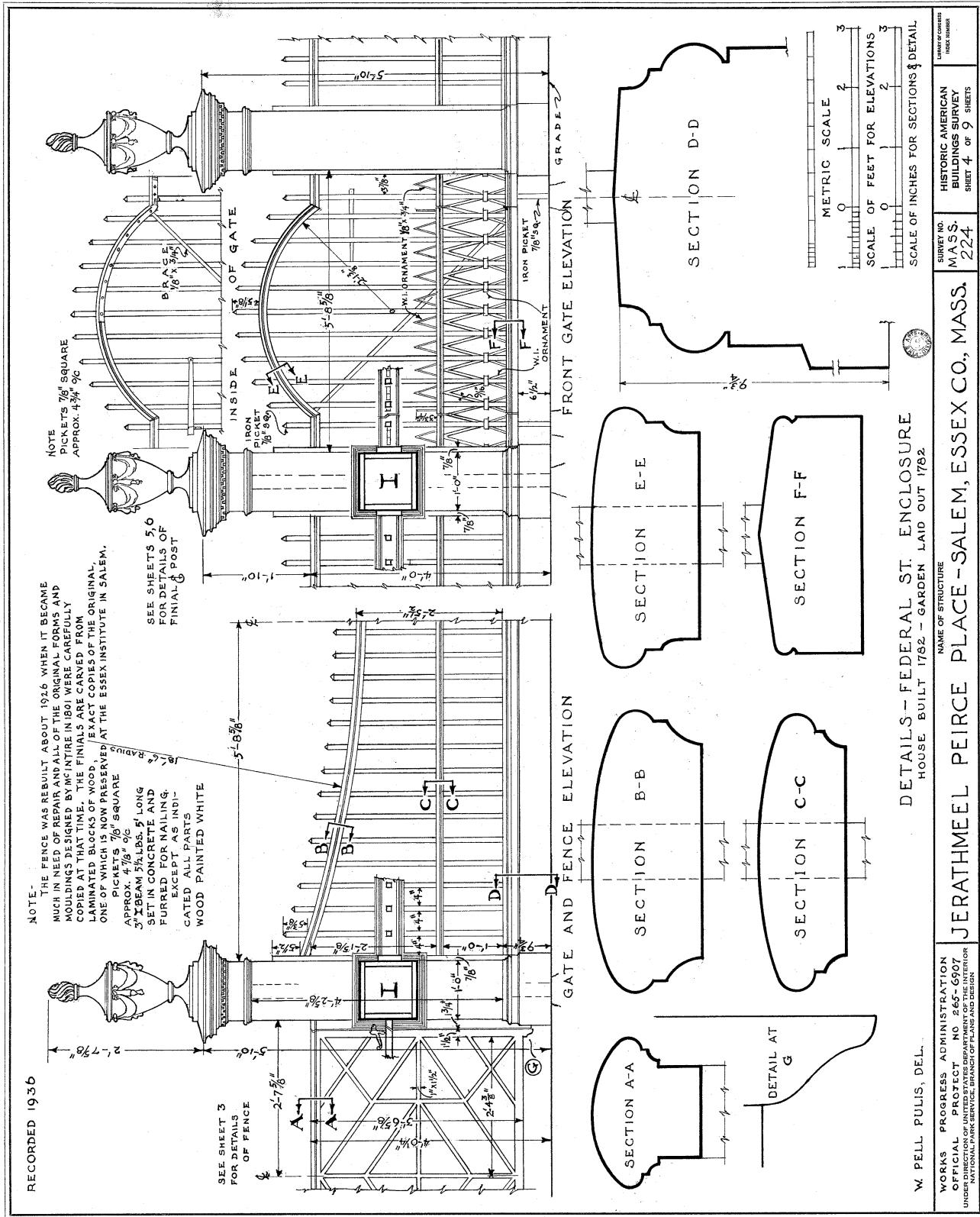


Figure 12. Virtual construction drawings were completed for this significant early 19th century gate. An overall elevation with integral plans, details and cross sections annotated with dimensions and verbal details are more than sufficient to document this beautiful garden element. (HABS MA-224)

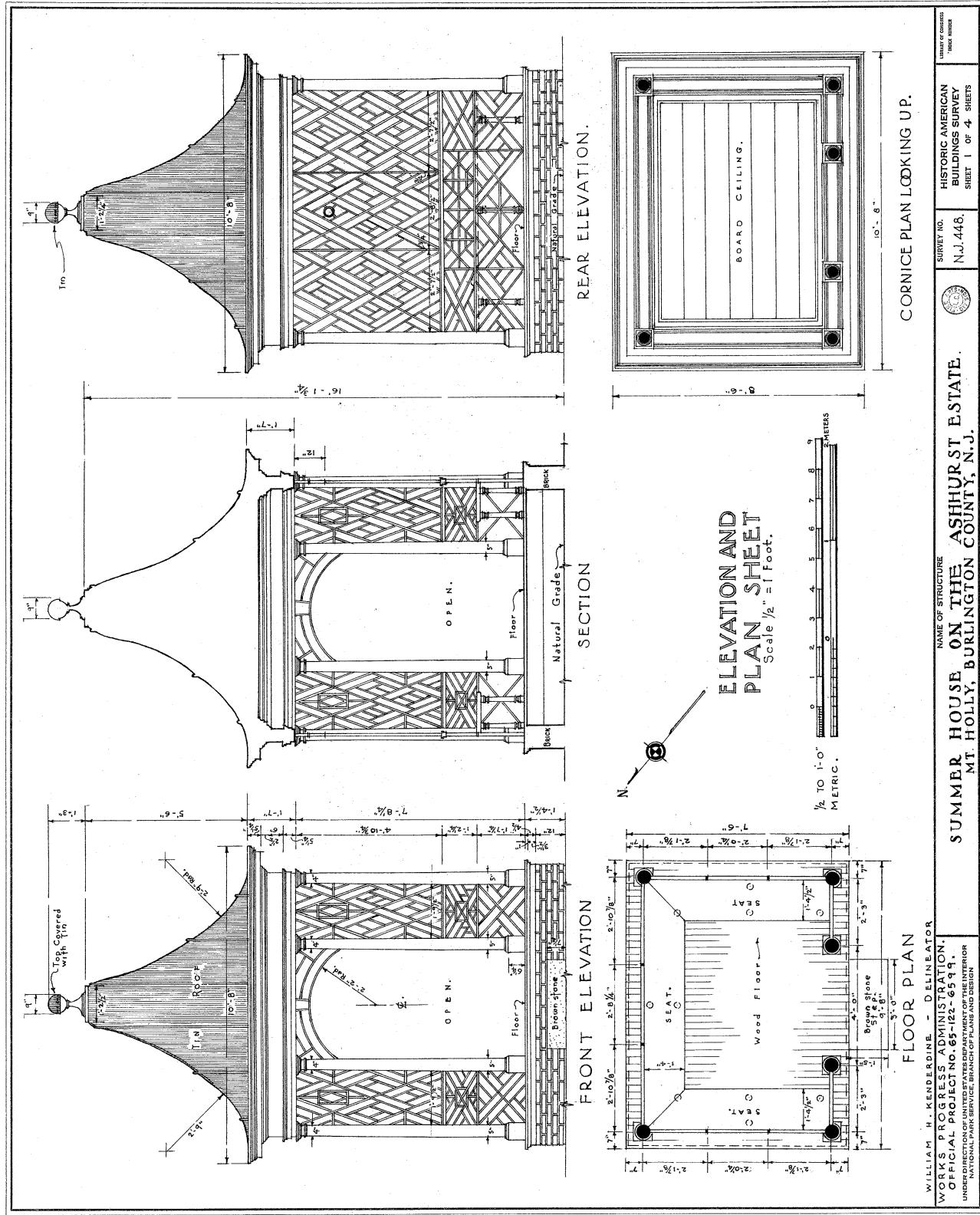
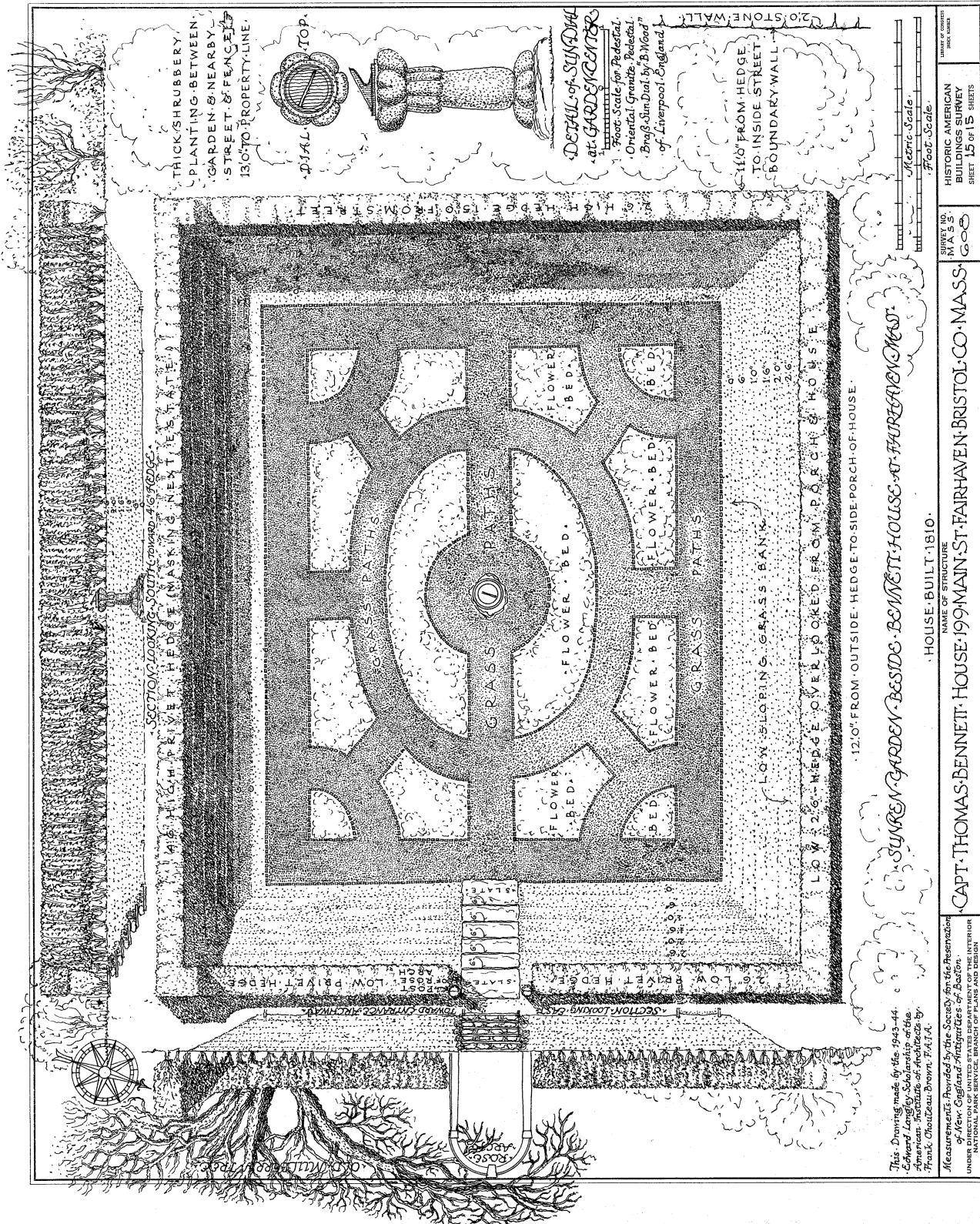


Figure 13. Large-format photography and a complete measured drawing capture this extraordinary example of a "Chinese" summer house. Inaccessibility to the space within the roof precluded interior structural drawings. Generally, destructive research is not a part of HALS documentation. (HABS NJ-448)



This Drawing made by the 1943-44  
Edward Longfellow Scholastic of the  
American Society of Architects by  
Frank Chaudhury, Bronx, N.Y.  
Measurements provided by the Society for the Preservation  
of New England Antiquities of Boston.  
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR,  
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

SURVEY NO.	NAME OF STRUCTURE	HISTORIC AMERICAN BUILDINGS SURVEY
NO. 15	CAPT. THOMAS BENNETT HOUSE 199 MAIN ST., FAIRHAVEN, BRISTOL CO., MASS.	SHEET 15 OF 15 SHEETS

Figure 14. Documentation efficiency is certainly indicated in this excellent plan of a sunken garden. On one sheet of paper a comprehensive plan, illustrative elevations, plant designations, topography, and dimensions as well as sun dial detail completely capture the landscape. (HABS MA -608)

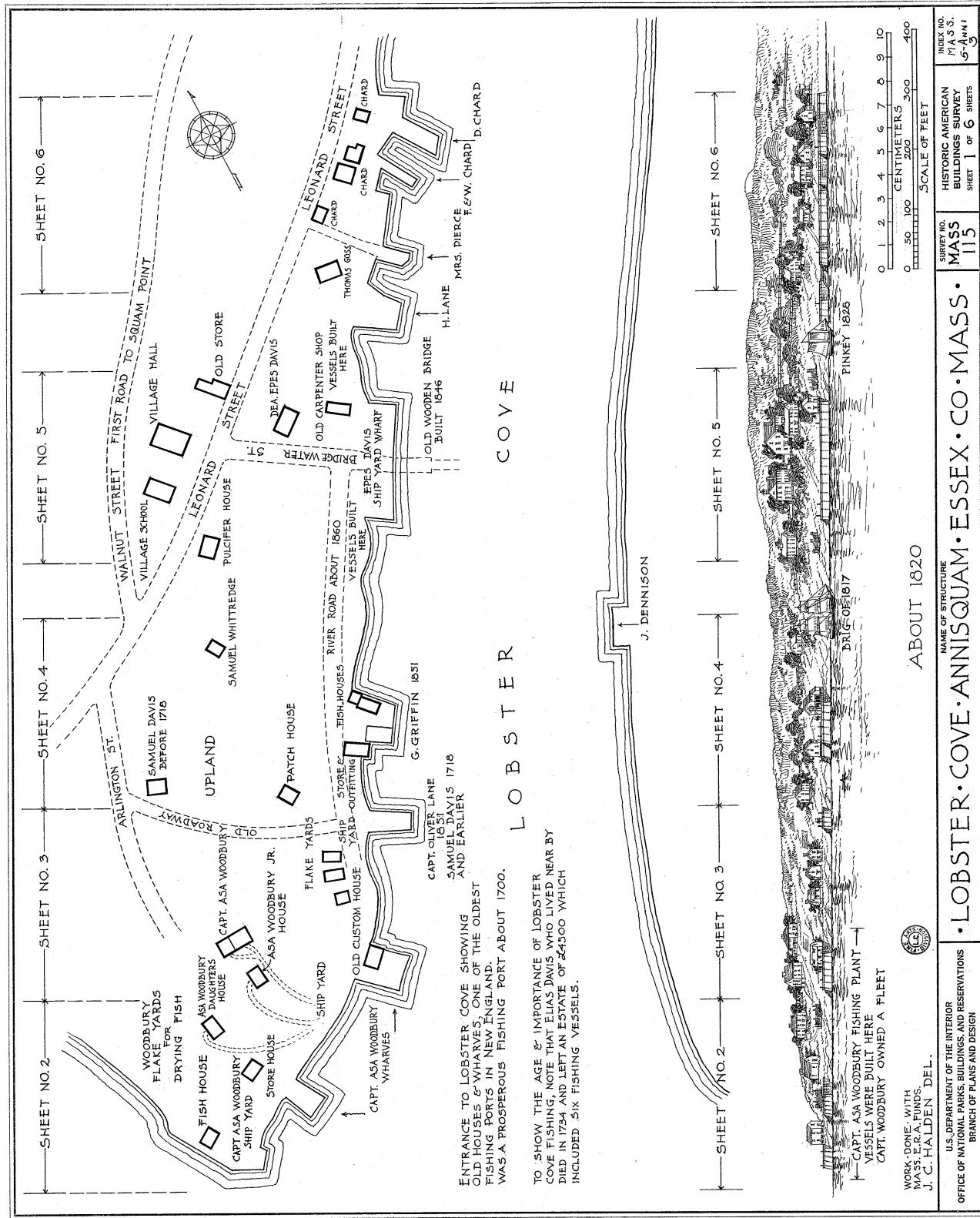


Figure 15. The complex cultural landscape of a fishing village with great integrity was captured through an overall elevation as viewed from the water and a general plan. Subsequent drawings as indicated in the plan include more detailed documentation. (HABS MA-115)

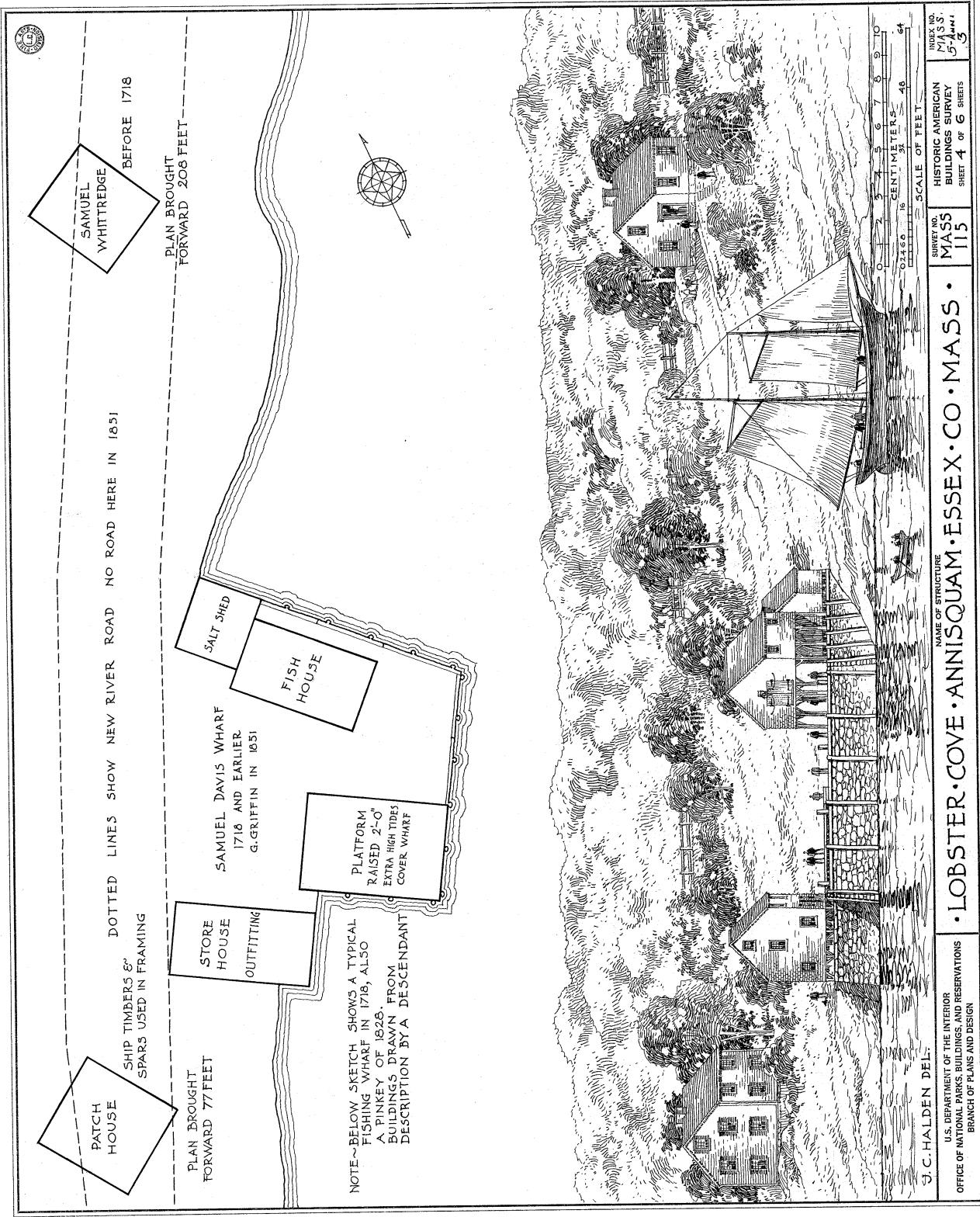


Figure 16. Highly illustrative sketching and drafting fully capture the fishing village cultural landscape. Although lacking botanical designations, the complex relationship of structures to the water and to each other is adequately delineated. The addition of figures and fishing vessel, although whimsical, add to the scale and interest. (HABS MA-115)

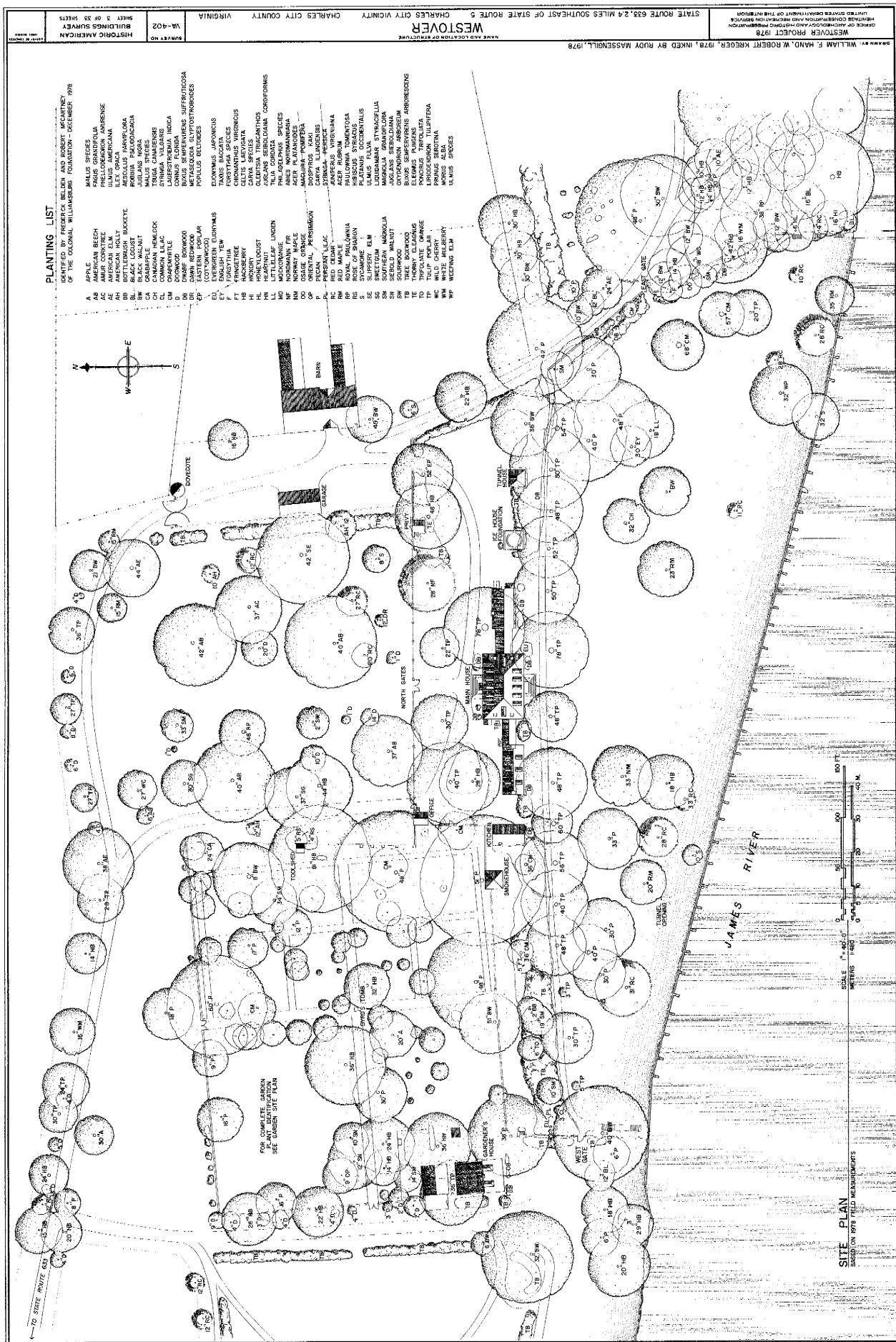
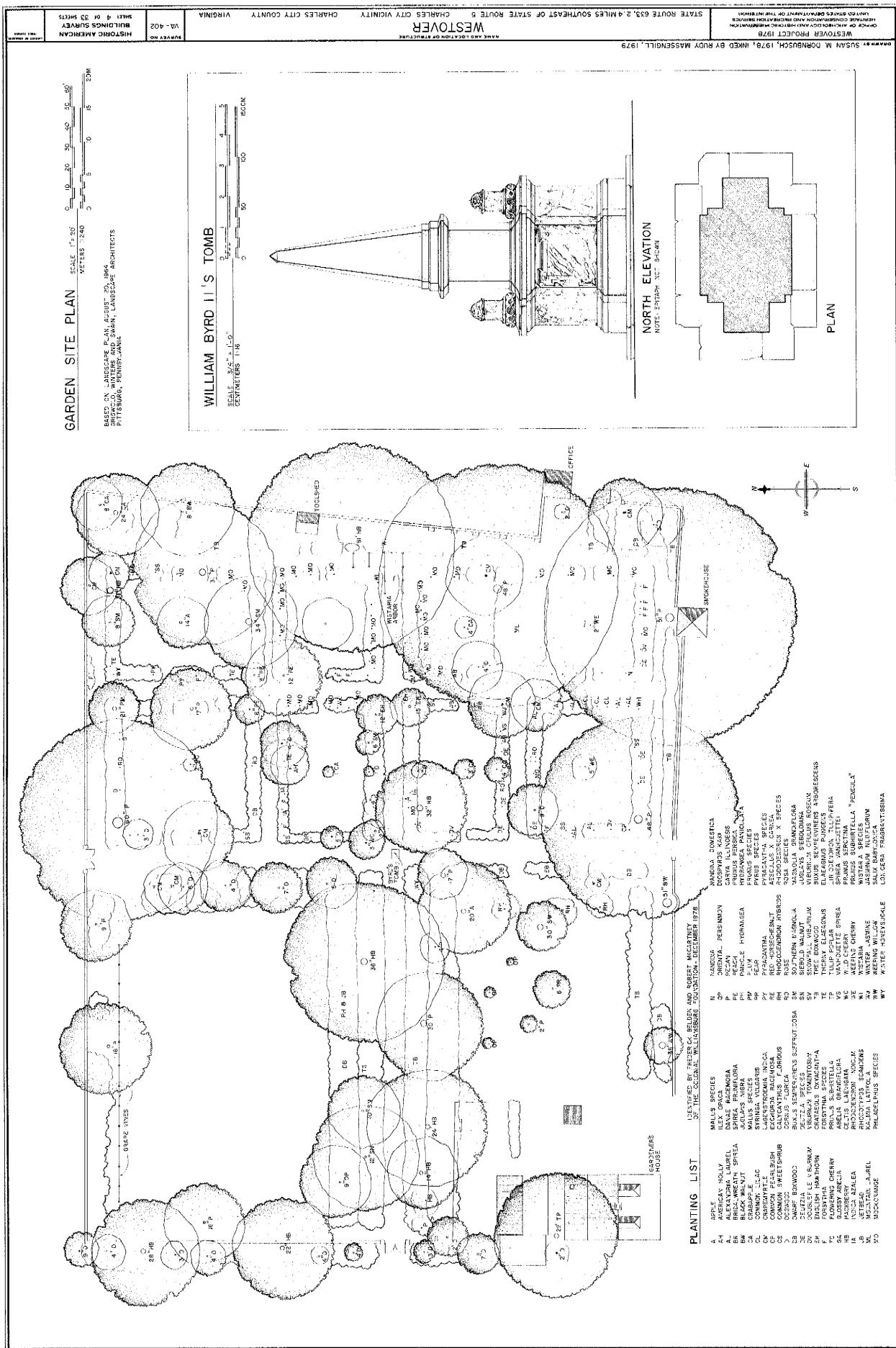


Figure 17. A complex, surveyed site plan showing tree and shrub locations, botanical designations, structures with highlighted roof shadows, fencing, river bulkheads, paths, roads, cemetery provides an excellent and complete landscape document of existing conditions at a 1"=40'. (HABS VA-402)



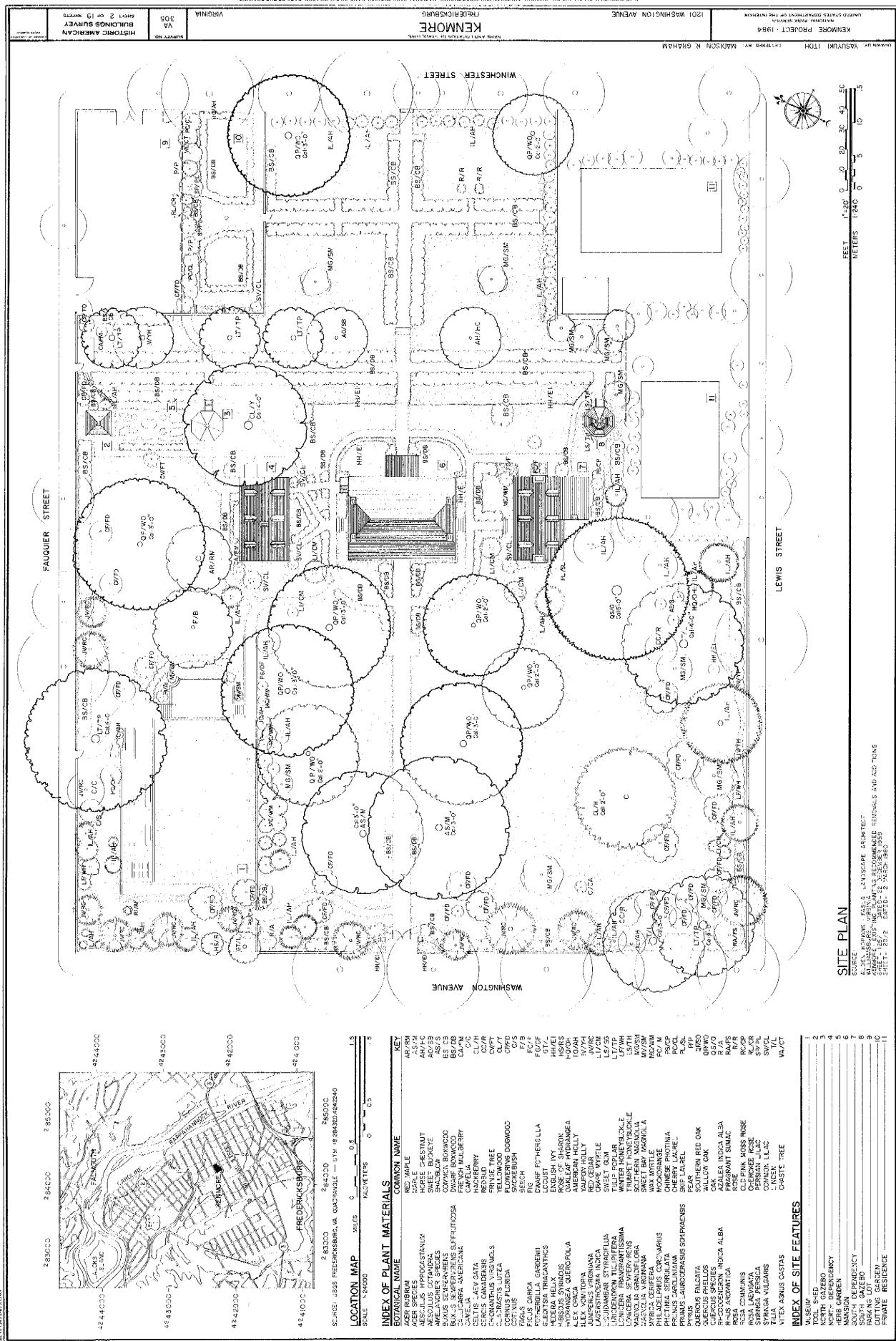


Figure 19. Overall sheet layout should be considered when developing the scale and configuration of a landscape measured drawing. The 1" = 20' scale of the site plan, botanical designation list, index of site features and 1:24000 scale location map are all attractively and efficiently arranged on this 24" x 36" drawing. (HABS VA-305)

# F A I R S T E D

THE FREDERICK LAW OLMSSTED NATIONAL HISTORIC SITE, CONTAINING THE HOME AND OFFICE OF AMERICA'S PREMIER LANDSCAPE ARCHITECT, WAS ESTABLISHED IN 1979. THE HOUSE (c.1810) WAS BOUGHT BY OLMSSTED IN 1883, AND REMODELED BEFORE HIS DEATH IN 1903. FREDERICK LAW OLMSSTED, JR., LANDSCAPE ARCHITECT, LIVED THERE UNTIL 1936, MODIFYING THE HOUSE AND ADDING A SERVANTS' WING BETWEEN 1913 AND 1920. OLMSSTED & ASSOCIATES MODERNIZED THE KITCHEN AND ADDED THE BRICK TERRACE AND SWIMMING POOL.

FOUR OFFICE STRUCTURES ADJOINING THE NORTH PARLOR WERE ADDED FROM 1889 TO 1925. IN 1925 THE WEST WALL OF THE 1889 CLERICAL DEPARTMENT WAS MOVED WEST ABOUT FIVE FEET AND A SECOND STORY WAS ADDED. THE ADJOINING PLANTING DEPARTMENT WAS BUILT IN 1889. IN 1911 THE 1891 NORTH DRAFTING WING ROOF WAS RAISED, AND A SECOND STORY WAS INSERTED. THE PLANS VAULT WAS BUILT IN 1901 WITH A THIRD STORY ADDED IN 1911.

THE BARN ORIGINALLY STOOD DIAGONALLY ACROSS FROM THE HOUSE BUT WAS MOVED TO ITS PRESENT LOCATION SOON AFTER 1883. THE PRE-1883 HAY BARN, CARPENTER'S SHOP ADDITION (c.1850), AND WOOD SHED (c.1910) ARE NOW WEST OF THE OFFICE COMPLEX. THE BARN WAS USED AS A STABLE, MODEL SHOP, AND SOIL TESTING LABORATORY AT VARIOUS TIMES.

THE DOCUMENTATION OF "FAIRSTED" IN BROOKLINE, MASSACHUSETTS, WAS UNDER-TAKEN BY THE HISTORIC AMERICAN BUILDINGS SURVEY (HABS) OF THE NATIONAL PARK SERVICE (NPS) IN COOPERATION WITH THE NPS NORTH ATLANTIC REGIONAL OFFICE. THE PROJECT WAS CONDUCTED UNDER THE DIRECTION OF ROBERT J. KAPSH, CHIEF OF HABS/HAFER, AND KENNETH L. ANDERSON, PRINCIPAL ARCHITECT OF HABS, DURING THE SUMMER OF 1982. THE DOCUMENTATION WAS PRODUCED IN CONSULTATION WITH E. BLAINE CLIVER, CHIEF, HISTORIC PRESERVATION, NORTH ATLANTIC HISTORIC PRESERVATION CENTER, BY PROJECT SUPERVISOR STEVEN M. WIESENTHAL (UNIVERSITY OF MARYLAND) AND ARCHITECTURAL TECHNICIANS WILLIAM NEUDERFER (UNIVERSITY OF MARYLAND), REBECCA TRUMBULL (UNIVERSITY OF VIRGINIA) AND DANIEL P. WHALEN (SYRACUSE UNIVERSITY). THE PROJECT WAS COMPLETED IN THE WASHINGTON, D.C. HABS OFFICE BY REBECCA TRUMBULL.

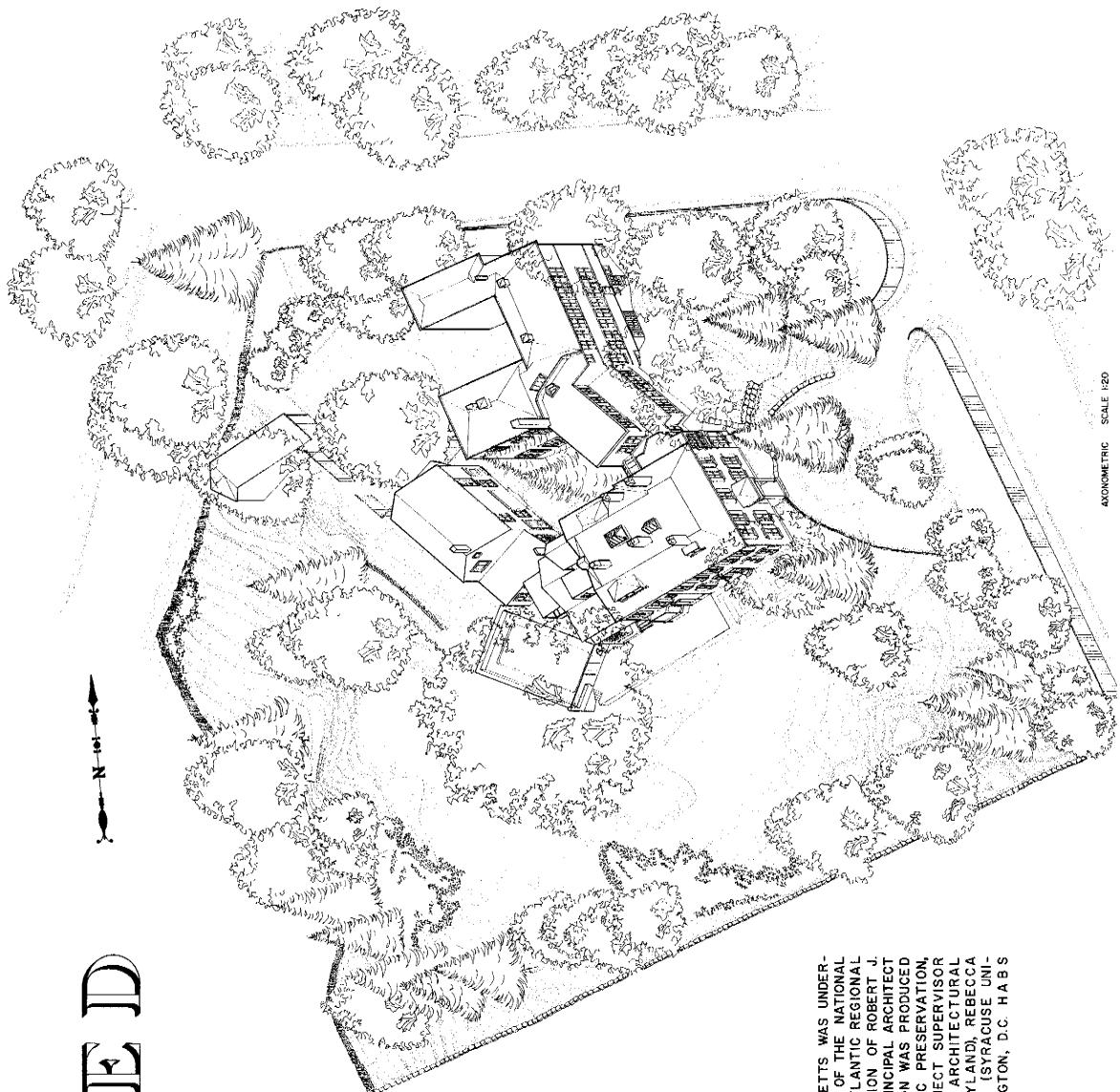


Figure 20. Although thorough documentation was completed for Fairsted, the home of Frederick Law Olmsted, the illustrative title sheet further emphasized the complex residential landscape by including an aerial axonometric. Topography lines are indicated through stippling and major planting convey the density, arrangement and massing of the surrounding landscape. (HABS MA-1168)

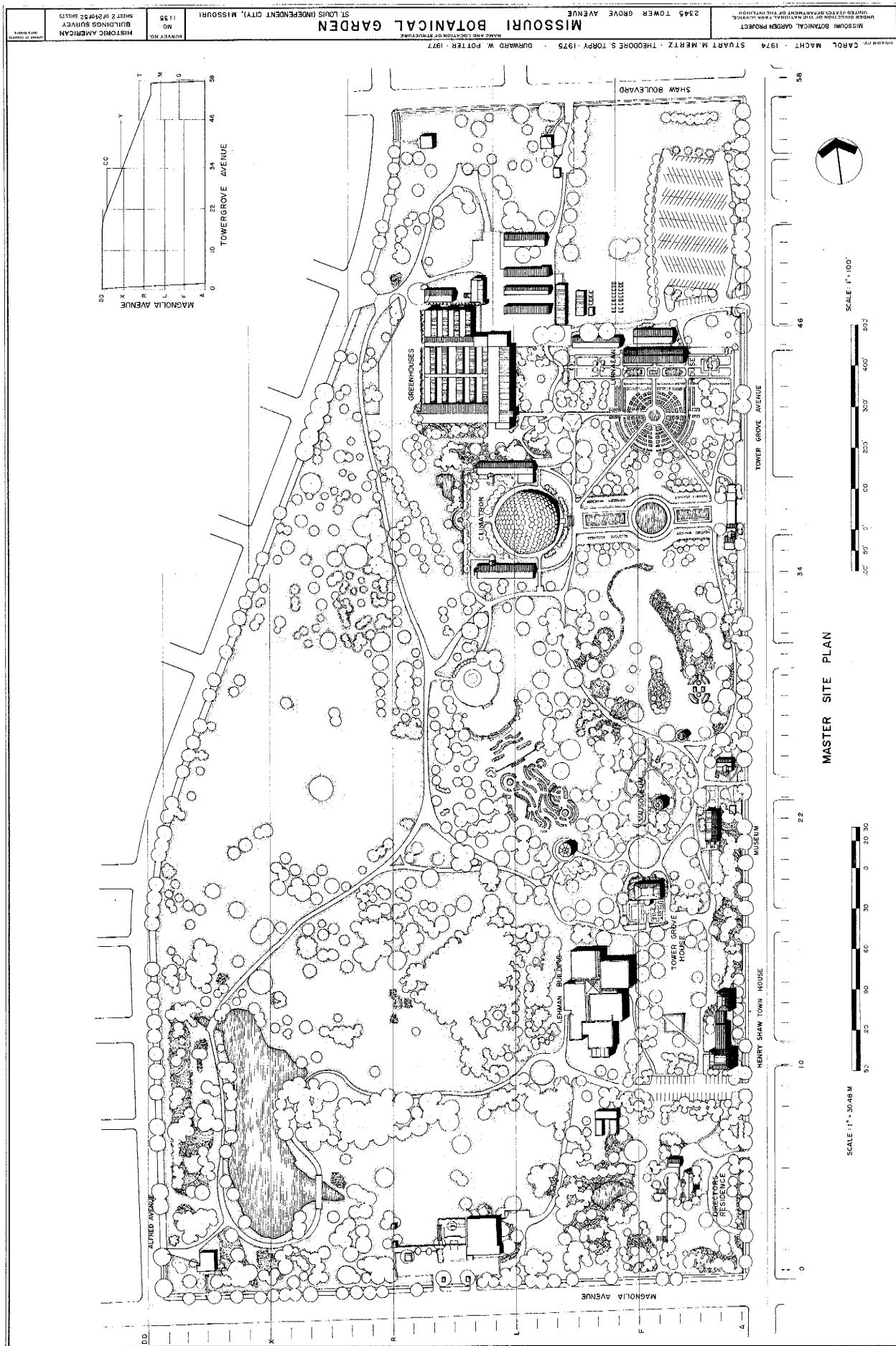


Figure 21. A large landscape requiring detailed documentation may require a complex match line arrangement. This is an overall site plan with the individual detailed sheets of documentation indicated on the plan. An alphanumeric code is used to further indicate individual sheet locations. (HABS MO-1135)

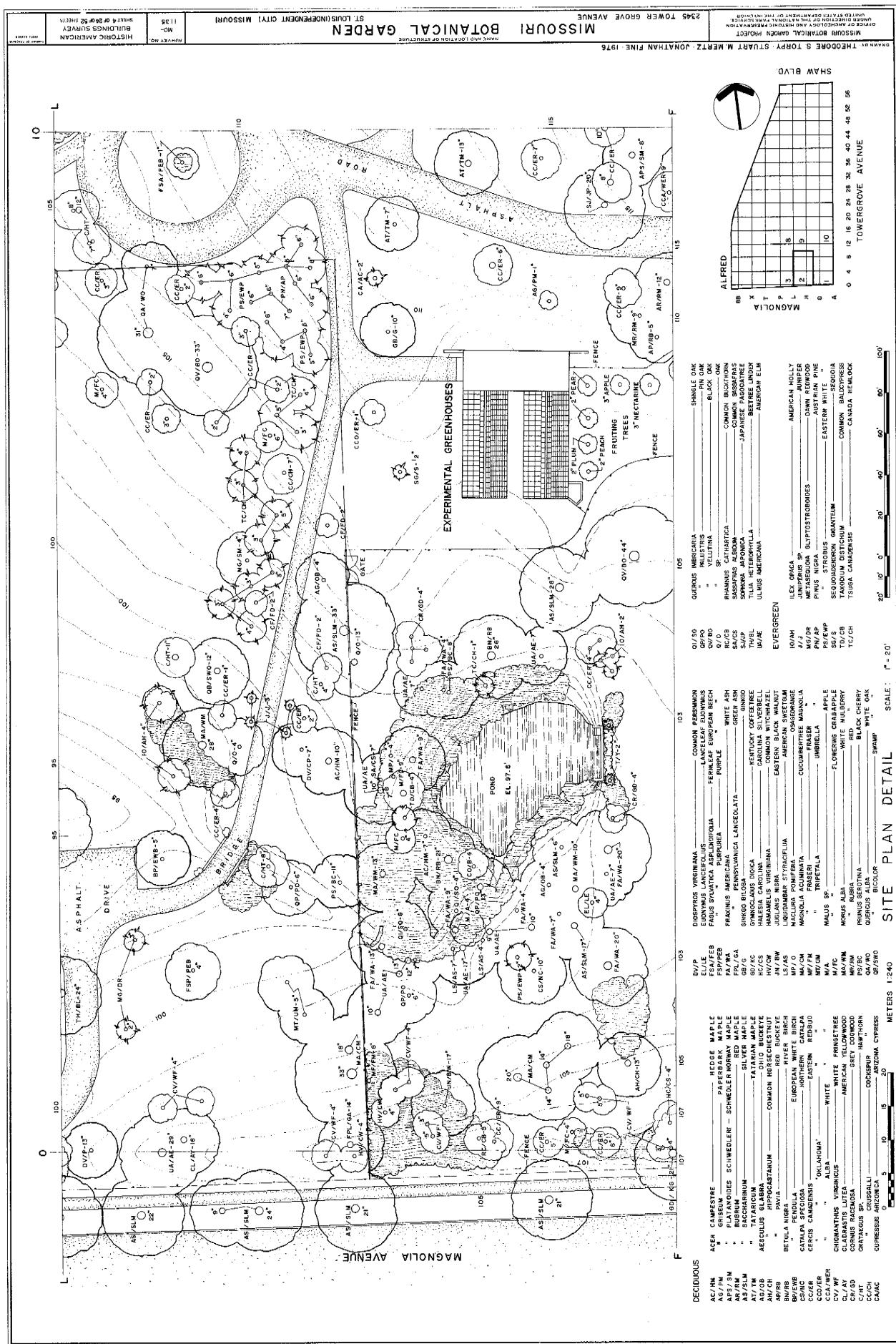


Figure 22. A key map on a drawing usually is used to identify the location of the individual sheets within a more complex landscape. The increased scale of the detailed sheets allows for more detailed documentation such as plant designations and other landscape features. (HABS MC-1135)

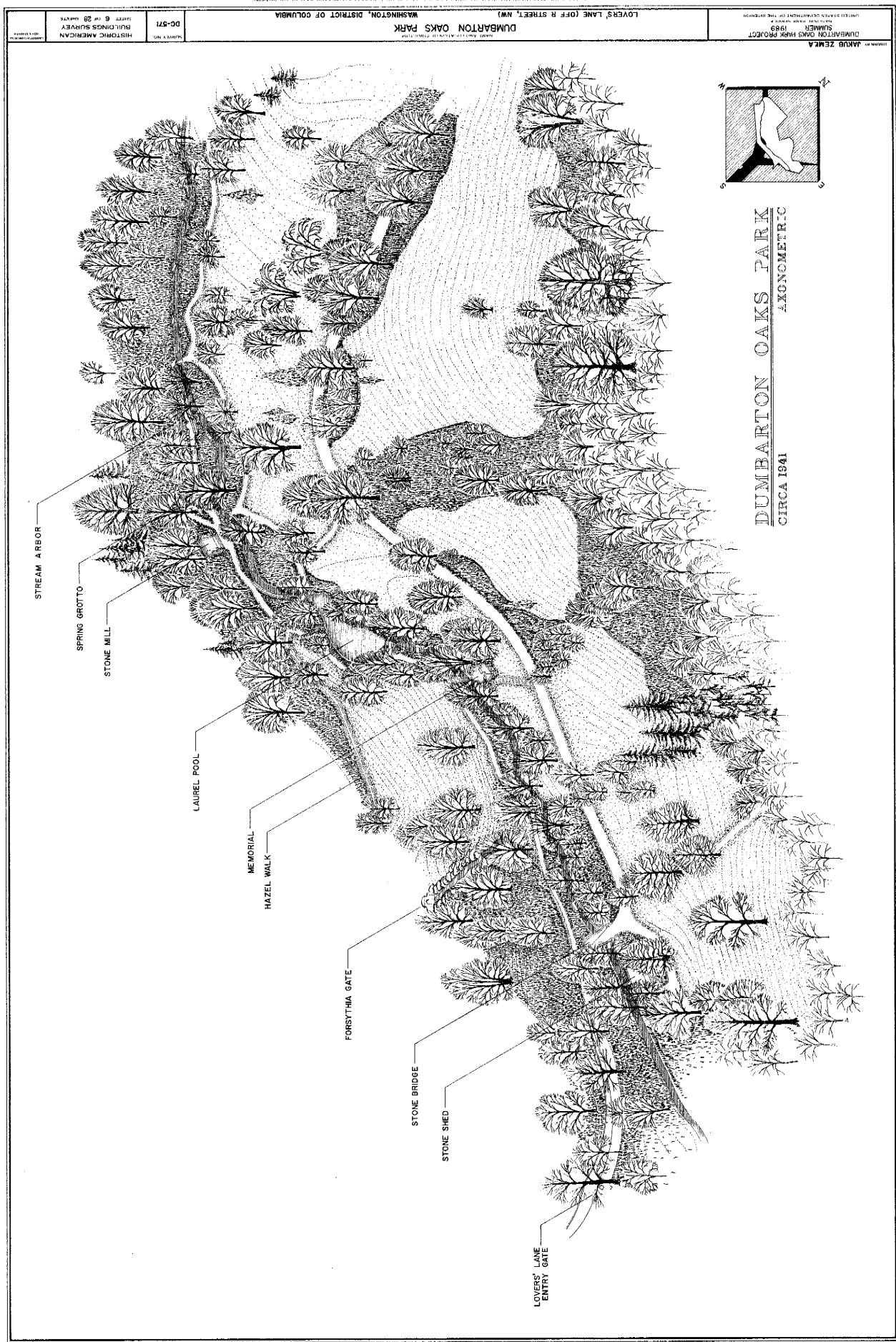


Figure 23. Aerial axonometrics can be extremely effective in communicating complicated landscapes. This "winter" view allows the complex path and stream network to be understood within the context of this open field, open slope and forested landscape. (HABS DC-571)

**PLANT LIST**  
**DUMBARTON OAKS PARK**  
 1989 SURVEY

KEY

● = BEFORE 1920, TREES ON ORIGINAL FARMSTEAD  
 ○ = 1920-1940, PLANTED OR SEDED DURING  
 PARK DEVELOPMENT UNDER B. FARRAND  
 ✕ = PLANTS NATURALIZING UNDER NATIONAL  
 PARK SERVICE MANAGEMENT

**DOMINANT CANOPY TREES**

SYMBOL	COMMON NAME	BOTANICAL NAME	AGE CLASS		REMARKS
			(D.B.H. IN INCHES)		
AS	SUGAR MAPLE	ACER SACCHARUM	● 24" <	○ X <12"	NATIVE; PLANTED BY 19th C. FARMER ONE A. NIGRUM?
BN	RIVER BIRCH	BETULA NIGRA	● 28" <	○ X <14"	NATIVE
FG	AMERICAN BEECH	FAGUS GRANDIFOLIA	● 24" <	○ X <12"	NATIVE; LARGEST 50" D.B.H. EST. 200 YEARS OLD
FA	WHITE ASH	FRAXINUS AMERICANA	● 28" <	○ X <14"	NATIVE; A FEW MAY BE F. PENNSYLVANICA
JN	BLACK WALNUT	JUGLANS NIGRA	● 24" <	○ X <12"	NATIVE
LT	TULIPTREE, TULIP POPLAR	LIRIODENDRON TULIPIFERA	● 28" <	○ X <14"	NATIVE; FARRAND LOCATED LANDSCAPE ELEMENTS AND WATERFALLS NEAR EXISTING LARGE TULIPTREES LARGEST 42" D.B.H. EST. 150 YEARS OLD
QA	WHITE OAK	QUERCUS ALBA	● 24" <	○ X <12"	NATIVE
QV	BLACK OAK	Q. VELUTINA	● 24" <	○ X <12"	NATIVE; LARGEST 48" D.B.H. EST. 200 YEARS OLD
TC	CANADA HEMLOCK	TSUIGA CANADENSIS	● 16" <	○ X <6"	NATIVE; PLANTED BY FARRAND
UA	AMERICAN ELM	ULMUS AMERICANA	● 28" <	○ X <14"	NATIVE; MANY DYING FROM DUTCH ELM DISEASE

**SECONDARY CANOPY TREES**

AP	NORWAY MAPLE	ACER PLATANOIDES		X	EXOTIC (EUROPEAN); NATURALIZED
AR	RED MAPLE	A. RUBRUM	● 24" <	○ X <12	NATIVE
As	SILVER MAPLE	A. SACCHARINUM		○	NATIVE; FARRAND'S FAVORITE TREE, ONE PLANTED NEAR LAUREL POOL
AH	HORSECHESTNUT	AESCULUS HIPPOCASTANUM		○	EXOTIC (EUROPEAN)
AA	TREE OF HEAVEN	AILANTHUS ALTISSIMA		X	EXOTIC (ASIAN); NATURALIZED
CT	MOCKERNUT HICKORY	CARYA TOMENTOSA	● 24" <	○ X <12"	NATIVE
CD	AMERICAN CHESTNUT	CASTANEA DENTATA		○	NATIVE; ONE 12" D.B.H. NEAR FORSYTHIA GATE
CB	SOUTHERN CATALPA	CATALPA BIGNOIDES		○ X	INTRODUCED (FROM SOUTHERN U.S.); PLANTED BY FARRAND?
GT	COMMON HONEYLOCUST	GLEIDITSIA TRIACANTHOS INERMIS		○ X	INTRODUCED (FROM MIDWEST U.S.); PLANTED BY FARRAND?
JV	EASTERN REDCEDAR	JUNIPERUS VIRGINIANA	● 12" <	○ X <6"	NATIVE; LOCATED IN MEADOWS
LS	AMERICAN SWEETGUM	LIQUIDAMBAR STYRACIFLUA		○ X	NATIVE
MG	DAWNREDWOOD	METASEquoIA GLYPTOSTROBOIDES		X	EXOTIC (ASIAN); PLANTED IN 1950's
NS	BLACK TUPELO	NYSSA SYLVATICA		○ X	NATIVE
PT	EMPEROR TREE	PAULOWNIA TOMENTOSA		○ X	EXOTIC (ASIAN); PLANTED/NATURALIZED 1930's-40's ALONG GARDEN/FARM FENCE
Ps	WHITE PINE	PINUS STROBUS		○	NATIVE; FARRAND PLANTED AT PATH INTERSECTION
PO	AMERICAN PLANETREE	PLATANUS OCCIDENTALIS	● 28" <	○ X <14"	NATIVE
Ps	BLACK CHERRY	PRUNUS SEROTINA	● 28" <	○ X <14"	NATIVE
CM	CHESTNUT OAK	QUERCUS MONTANA	● 24" <		NATIVE
QP	PIN OAK	Q. PALUSTRIS		○ X	NATIVE
Qp	WILLOW OAK	Q. PHELLOS		○	NATIVE; FARRAND PLANTED ONE TREE
RP	BLACK LOCUST	ROBINIA PSEUDOACACIA	● 28" <	○ X <14"	INTRODUCED (FROM APPALACHIANS); PLANTED BY 19th C. FARMER?
TA	BASSWOOD	TILIA AMERICANA	● 24" <	○ X <12"	NATIVE; I EXOTIC TILIA CORDATA FOUND

**UNDERSTORY TREES**

AN	BOXELDER	ACER NEGUNDO	●	○ X	NATIVE; ONE 24" D.B.H. NEAR LOVER'S LANE
AT	COMMON PAWPAW	ASIMINA TRILoba		○ X	NATIVE; ONE LARGE CLUMP
BP	GRAY BIRCH	BETULA POPULIFOLIA		○ X	NATIVE
CC	AMERICAN HORNBEAM	CARPINUS CARoliniana		○ X	NATIVE; FARRAND PLANTED FLANKING WATERFALLS
CF	FLOWERING DOGWOOD	CORNUS FLORIDA		○ X < 4"	NATIVE; NUMEROUS PLANTINGS BY FARRAND
CM	CORNELIANCHERRY DOGWOOD	C. MAS		○	EXOTIC (EUROPEAN); PLANTED BY FARRAND AT LAUREL POOL
CA	AMERICAN FILBERT	CORYLUS AMERICANA		○ X	NATIVE
CSp	HAWTHORN	CRATAEGUS SP.		X	NATIVE SPECIES?
HC	CAROLINA SILVERBELL	HALESIA CAROLINA		○ X	NATIVE; PLANTED BY FARRAND
HM	COMMON WITCHHAZEL	HAMAMELIS VIRGINIANA		X	NATIVE
IO	AMERICAN HOLLY	ILEX OPACA		○ X	NATIVE
MP	OSAGEORANGE	MACLURA POMIFERA	● 20" <	○ X <10"	INTRODUCED (FROM EASTERN TEXAS); PLANTED BY 19th C. FARMER; NATURALIZED
MS	SAUCER MAGNolia	MAGNOLIA X SOULANGEANA		○	EXOTIC (ASIAN); PLANTED BY FARRAND
MV	SWEETBAY MAGNolia	MAGNOLIA VIRGINIANA		○ X	NATIVE; PLANTED BY FARRAND
MSp	CRABAPPLE	MALUS SP.		○	EXOTIC?; PLANTED BY FARRAND
MR, MA	RED MULBERRY, WHITE MULBERRY	MORUS RUBRA, M. ALBA		○ X	NATIVE, EXOTIC; PLANTED BY FARRAND AT MEADOW EDGE
OV	AMERICAN HOPHORNBEAM	OESTRA VIRGINIANA		X	NATIVE
QA	SOURWOOD	OXYDENDRUM ARBOREUM		○	NATIVE; PLANTED BY FARRAND AT LAUREL POOL
PSp	FLOWERING CHERRY	PRUNUS SP.		○	EXOTIC; PLANTED BY FARRAND
PY	YOSHINO CHERRY	P. YODOENSIS		○	EXOTIC (JAPANESE); PLANTED BY FARRAND; ALSO PLANTED AROUND TIDAL BASIN
SA	COMMON SASSAFRAS	SASSAFRAS ALBIDUM		○ X	NATIVE
VL, VP	NANNYBERRY & BLACKHAW	VIBURNUM LENTAGO, V. PRUNIFOLIUM		○ X	BOTH NATIVE

**SHRUBS**

F1	BORDER FORSYTHIA	FORSYTHIA X INTERMEDIA 'SPECTABILIS'		○	EXOTIC (ASIAN); PLANTED ALONG STEPS TO PARK
KL	MOUNTAINLAUREL KALMIA	KALMIA LATIFOLIA		○	NATIVE; FARRAND PLANTED NEAR LAUREL POOL
RM	ROSEBAY RHODODENDRON	RHODODENDRON MAXIMUM ALBUM		○ X	NATIVE; FARRAND PLANTED WIDELY IN PARK

DRAWN BY JON KOLLITZ

DUMBARTON OAKS PARK PROJECT  
 SUMMER 1989  
 NATIONAL PARK SERVICE  
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE  
 DUMBARTON OAKS PARK  
 LOVER'S LANE (OFF R STREET, NW)  
 WASHINGTON, DISTRICT OF COLUMBIA

SURVEY NO.  
 DC-571  
 HISTORIC AMERICAN  
 BUILDINGS SURVEY  
 SHEET 15 OF 26 SHEETS

AMERICAN  
 HERITAGE

Figure 24. Historical planting plans, records and maps allowed the development of an annotated planting list that clarifies locations of historic trees and shrubs, the designed addition of trees and shrubs and subsequent invasion of naturalized planting. (HABS DC-571)

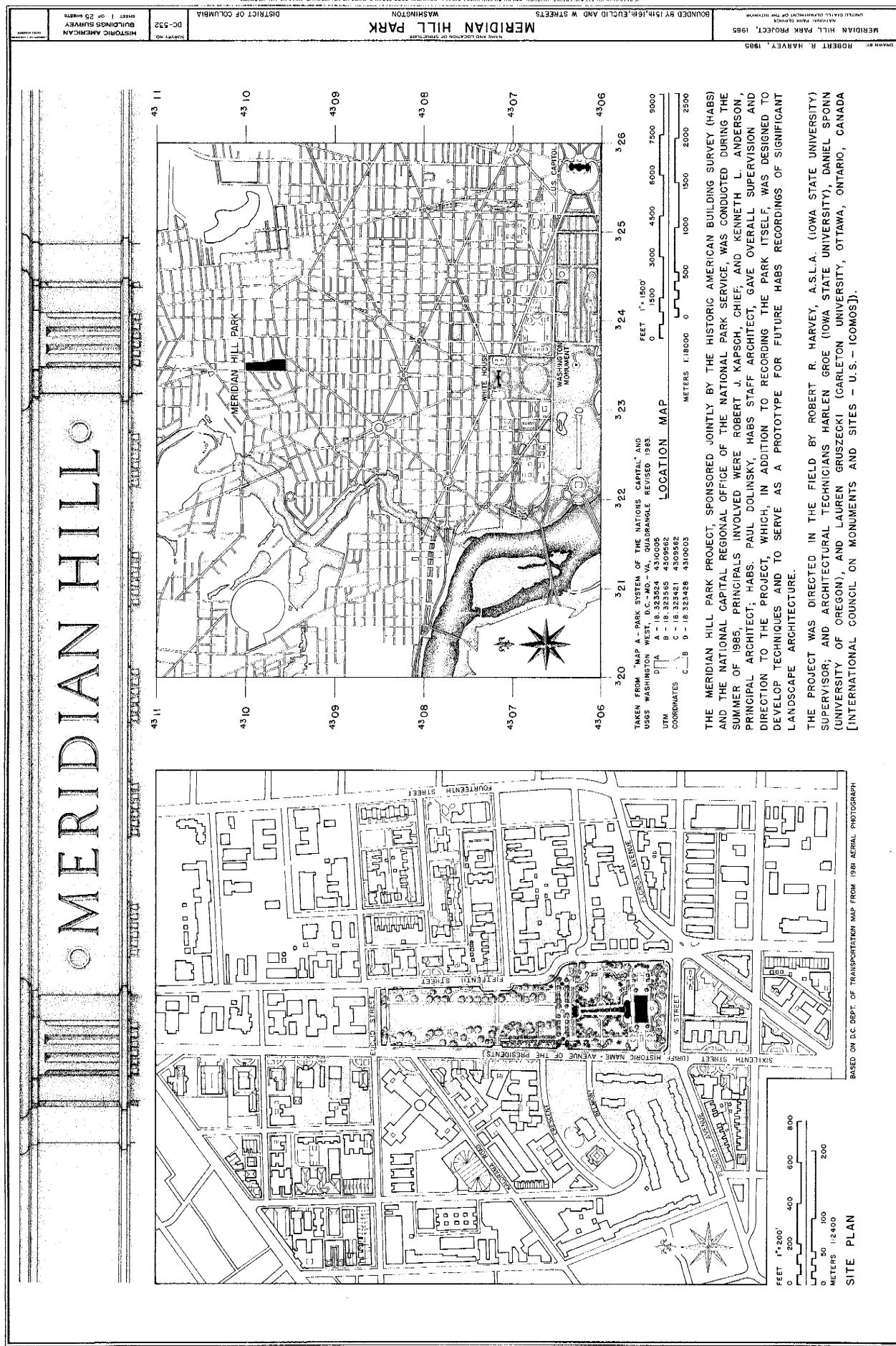


Figure 25. The title sheet of a project should include a statement of significance for the landscape, a documentation statement of who did the project under whose direction and a site plan and context plan. Sometimes there is an opportunity to include a decorative element from the landscape to capture the general feeling of the documentation project. (HABS DC-532)

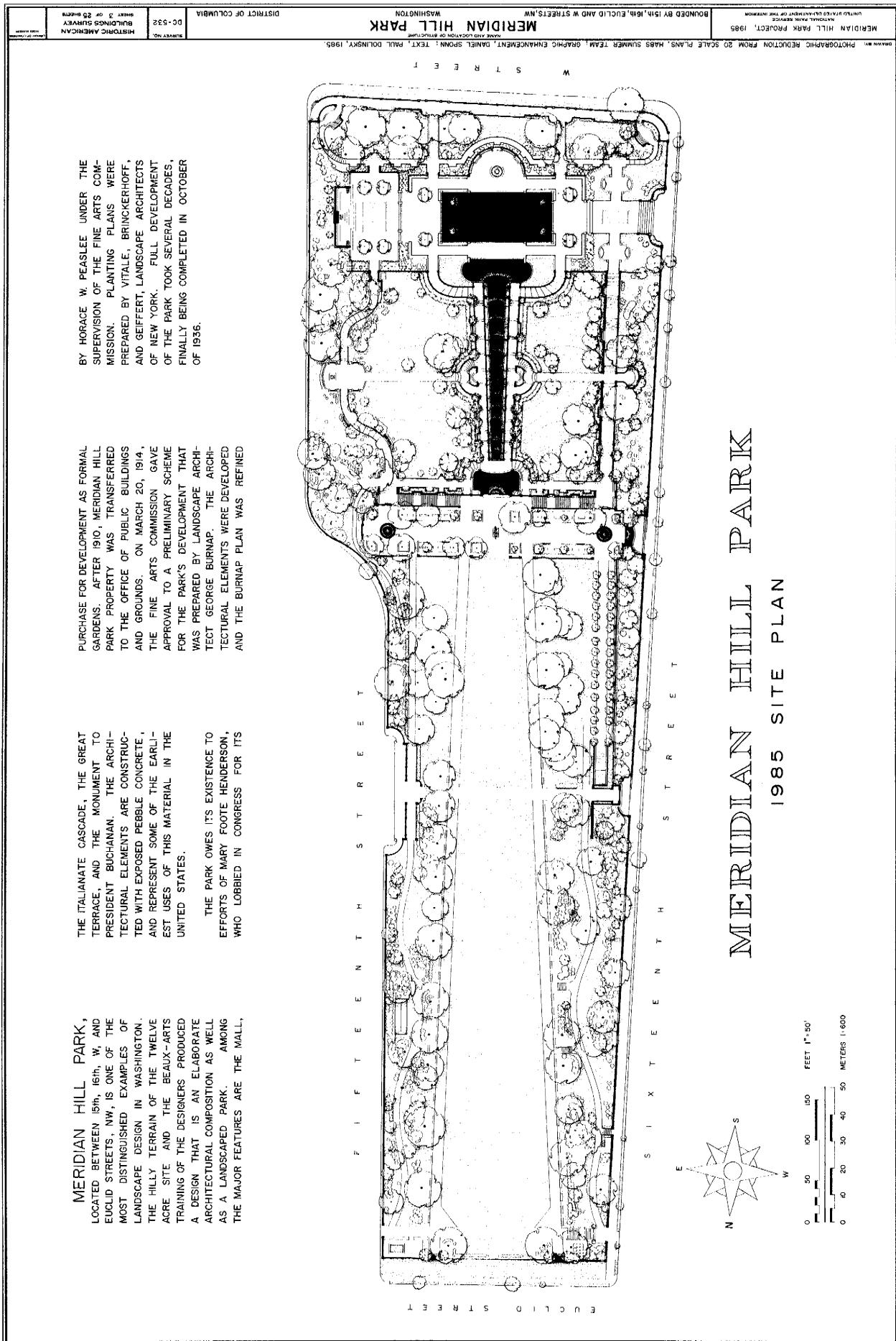


Figure 26. Although illustrative in nature, a comprehensive, decorative siteplan annotated with a history statement can be extremely useful to convey general information about a landscape. (HABS DC-532)

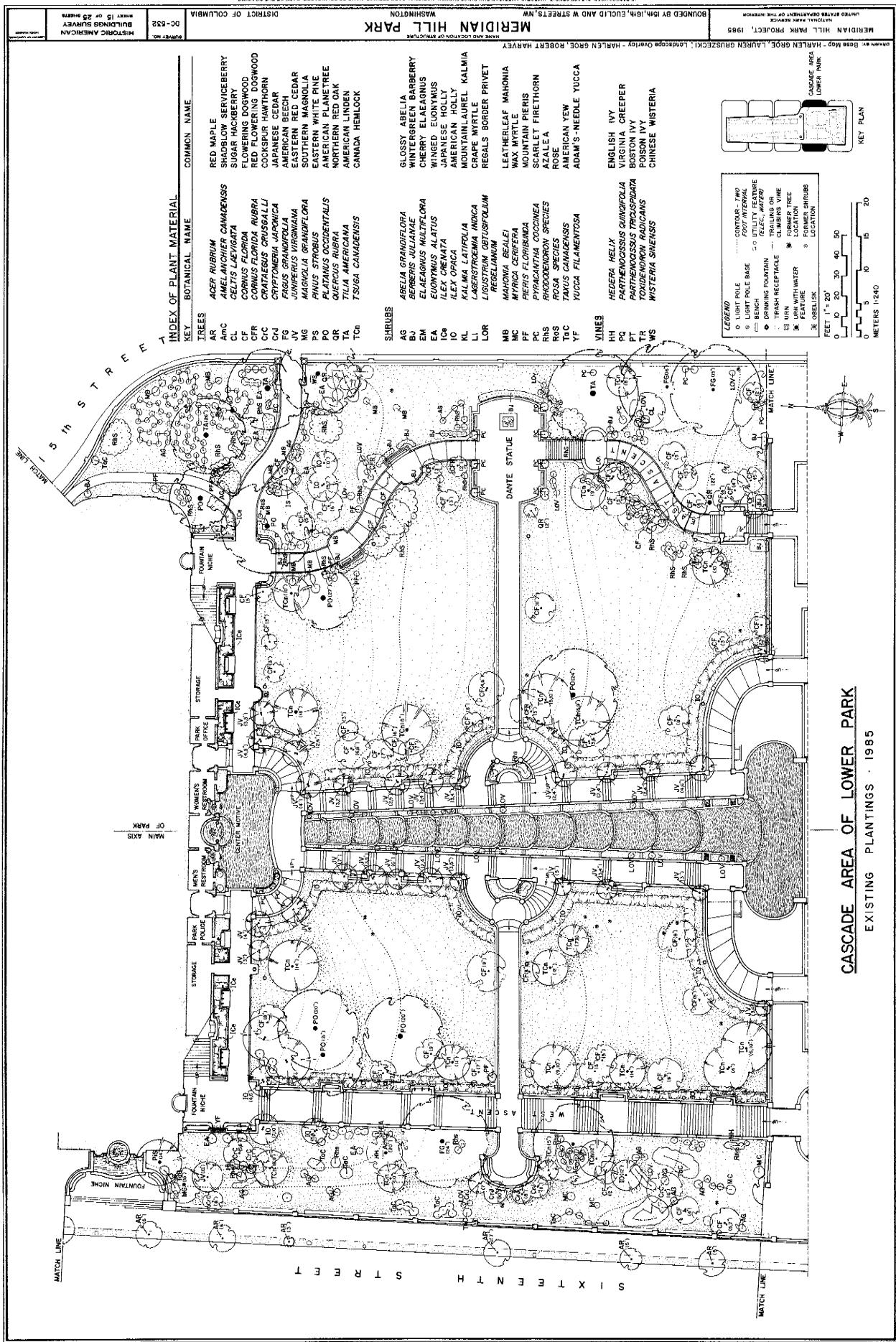


Figure 27. A key plan is extremely useful to communicate the location of a detailed plan with the overall landscape context. The 1"=20' scale allows for a greater opportunity to delineate landscape details and a legend helps to communicate a further level of detail unavailable at this scale.  
(HABS DC-532)

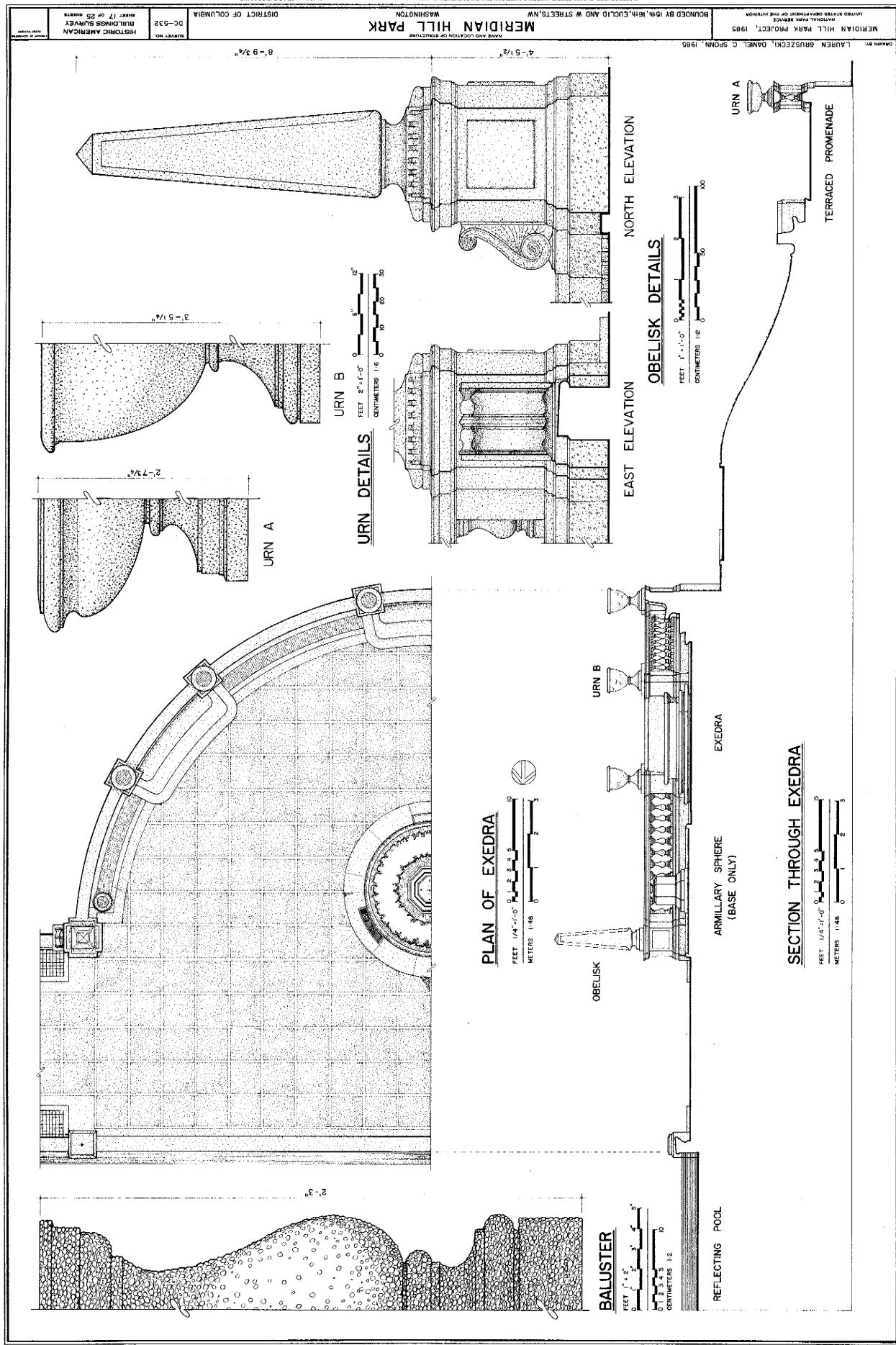


Figure 28. Objects and features within a landscape sometimes merit individual documentation. This Neoclassical exedra was comprehensively documented with a plan, section, elevation and large scale details of decorative elements, all dramatically arranged on the sheet. (HABS DC-532)

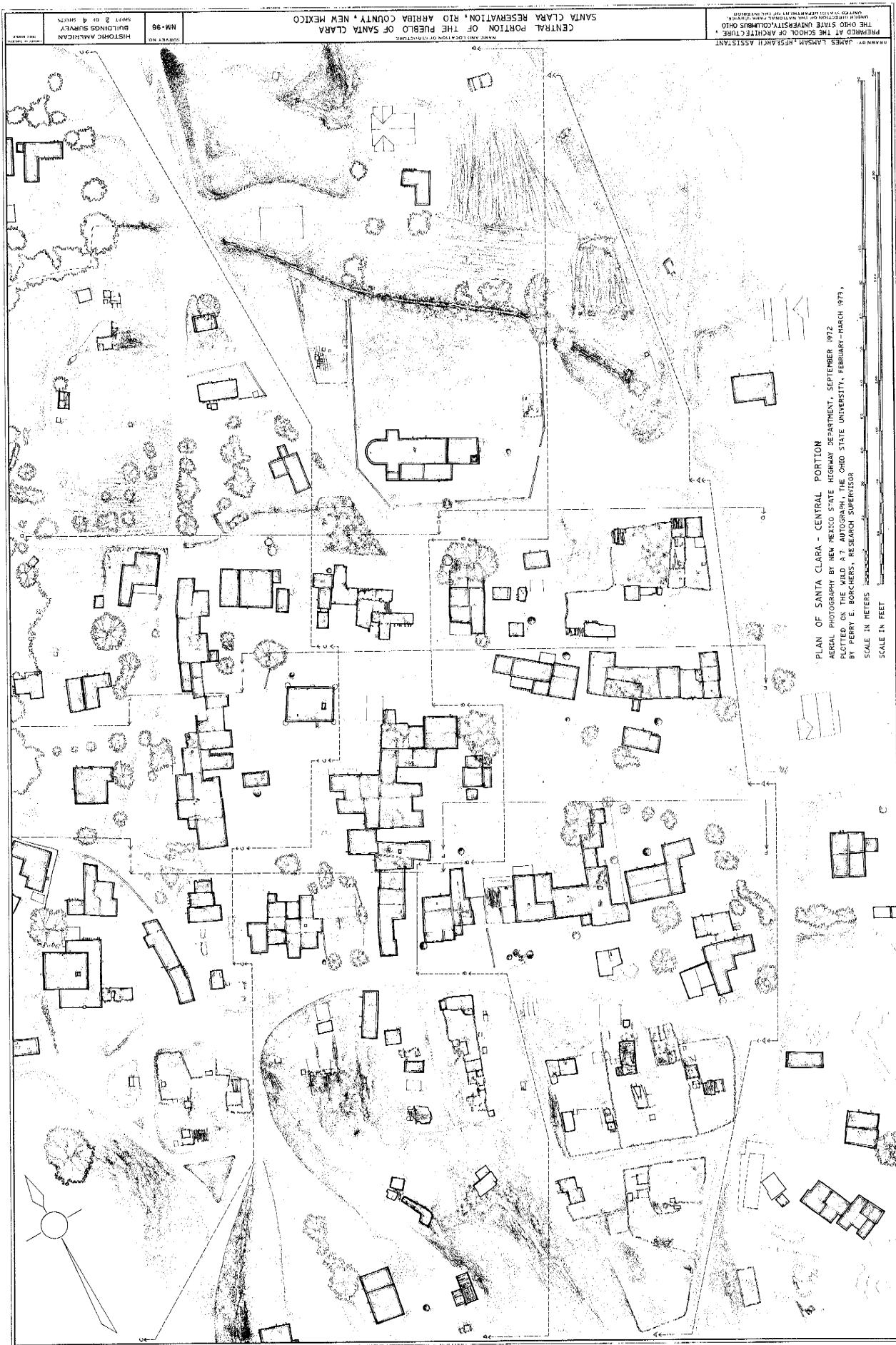
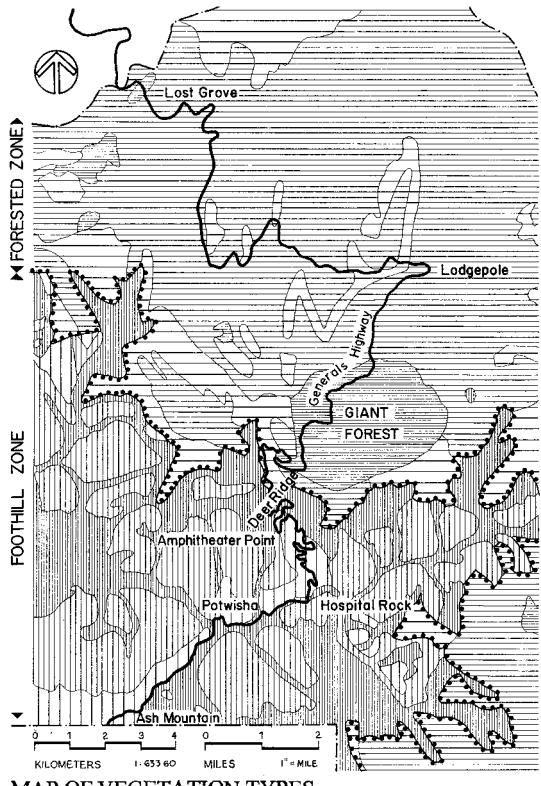


Figure 29. Aerial photogrammetry, or the science of deriving accurate measurement from extremely accurate photography was used to derive this large-scale site plan. Although terrestrial surveying would be capable of communicating such accuracy, the aerial photography approach allows for accuracy as well as a less subjective analysis of amorphous land forms and landscape. (HABS NM-98)

# ROADSIDE VEGETATION GENERALS HIGHWAY

The topography of Sequoia National Park results in several ecological zones. The region is classified into three zones of elevation each having a distinct flora. They are the foothill (Upper Sonoran) zone, the forested (Transition, Canadian and Hudsonian) zone, and the high treeless (Arctic-Alpine) zone. Since the Generals Highway passes through only the low and middle elevations it explores only the foothill and forested zones.



MAP OF VEGETATION TYPES

## FOOTHILL

This vegetation may be observed along the road between Park Headquarters and Deer Ridge (1500-5000 feet).



WOODLAND - Grassland: This area consists of open stands of broadleaf species with a grass or herbaceous understory. Common species found here include: Blue Oak (*Quercus douglasii*), Interior Live Oak (*Quercus wislizenii*), and Canyon Live Oak (*Quercus chrysolepis*).



CHAPARRAL: This dense shrub community is characteristic of hot, dry, south-facing exposures. Dominant plants include: Chamise (*Adenostoma fasciculatum*), Manzanita (*Arctostaphylos viscida*), Birchleaf Mountain Mahogany (*Cercocarpus betuloides*), and Buckbrush (*Ceanothus cuneatus*), with occasional oak species and California Buckeye (*Aesculus californica*).



BROADLEAF FOREST: This is a forest in which broad-leaf evergreen trees form a complete canopy obscuring the understory vegetation from view. Typical plants found in this area are: Canyon Live Oak (*Quercus chrysolepis*), Black Oak (*Quercus kelloggii*), and California Bay (*Umbellularia californica*).

## FORESTED AREA

A coniferous forest grows along the road from near Deer Ridge to Lost Grove (5000-7300 feet).



PINE: This is a mostly pine forest including Ponderosa and Jeffrey Pine (*Pinus ponderosa* and *Pinus jeffreyi*) as well as Incense Cedar; this community grows best on dry or west-facing slopes.



MIXED CONIFER: This forest area consists of mixed stands dominated by White Fir (*Abies concolor*), Sugar Pine (*Pinus lambertiana*), or pure fir stands with White Fir (*Abies concolor*) and Shasta Red Fir (*Abies magnifica shastensis*).



BIG TREE: The giant sequoia trees (*Sequoiadendron giganteum*) are seldom found in pure stands, but are most often associated with Sugar Pine (*Pinus lambertiana*) and White Fir (*Abies concolor*). The majority of the Big Trees grow between 5500 and 7500 feet in elevation.

Sources: *Road Character Guidelines, Sequoia and Kings Canyon National Parks*, National Park Service, 1990 and SEKI Archives.



VIEW OF MIXED CONIFER FOREST



VIEW OF BIG TREE COMMUNITY IN FORESTED ZONE



VIEW OF WOODLAND GRASS AREA IN FOOTHILL ZONE

DELINEATED BY: RENATA STACHANCKY	GENERAL'S HIGHWAY RECORDING PROJECT	GENERAL'S HIGHWAY SEQUOIA NATIONAL PARK TULARE COUNTY	CALIFORNIA	SHEET 7 OF 10	HISTORIC AMERICAN ENGINEERING RECORD CA-140
IF REPRODUCED, PLEASE CREDIT: HISTORIC AMERICAN ENGINEERING RECORD, NATIONAL PARK SERVICE, NAME OF Delineator, DATE OF THE DRAWING					

Figure 30. Extremely large-scale or regional landscapes are more objectively documented with schematic patterns rather than a realistic attempt to graphically communicate. This map uses various poche patterns to delineate between vegetative types. It is also highlighted with illustrations of these vegetation types, making the documentation far more compelling and informative. (HAER CA-140)

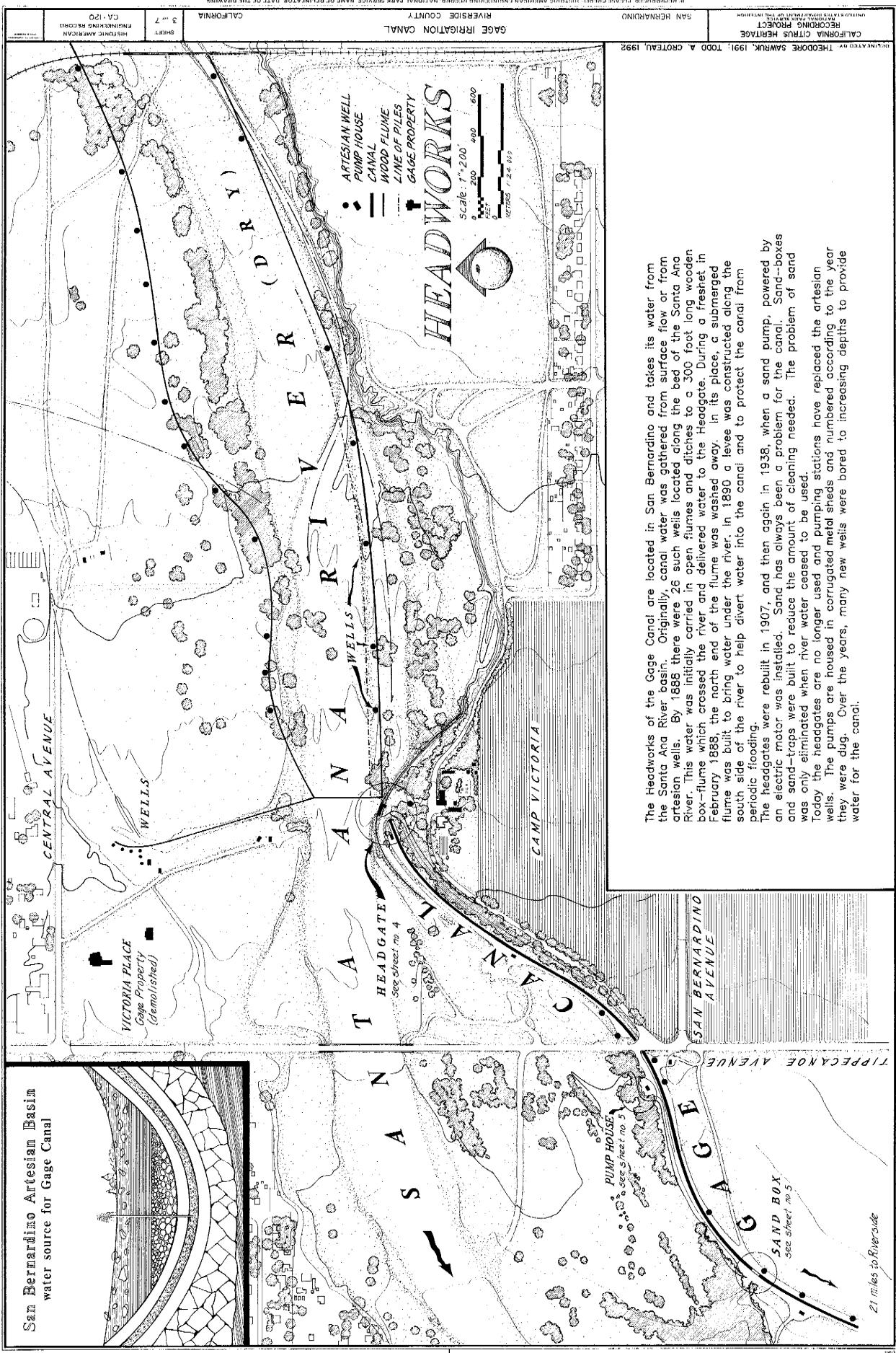
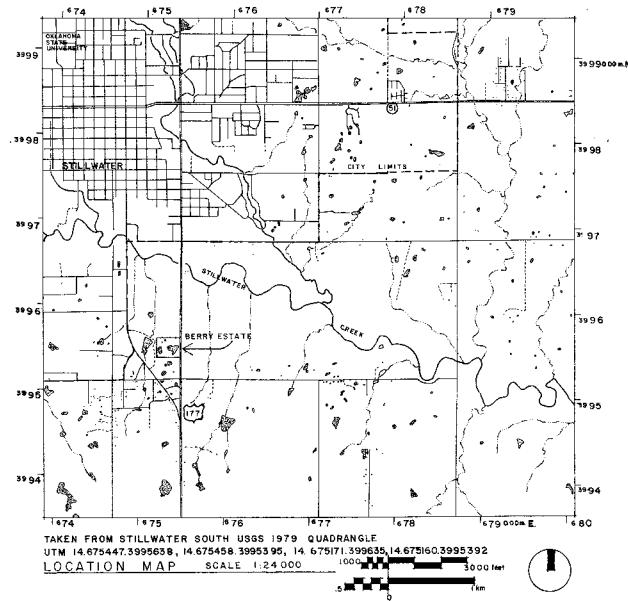


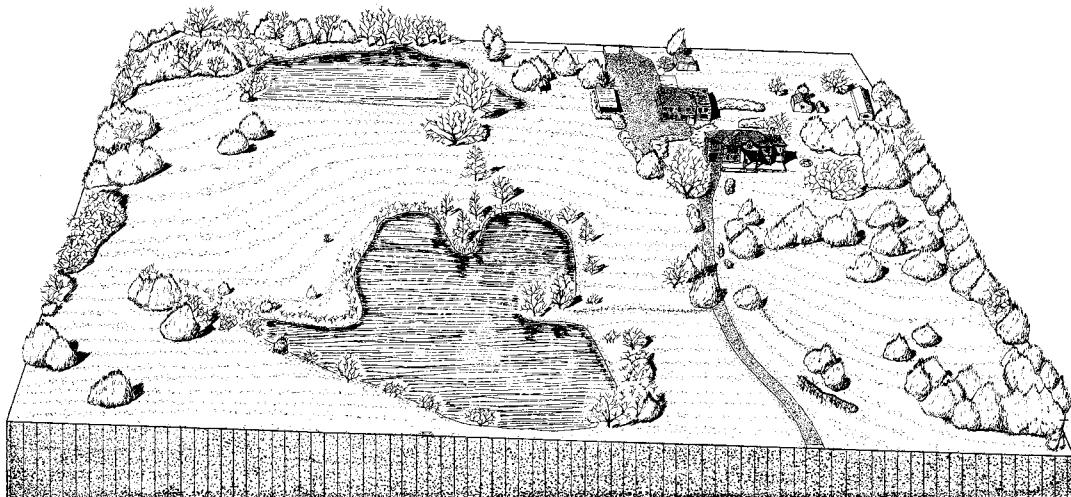
Figure 31. A simple though beautifully delineated site plan accurately and adequately conveys the engineering and landscape of this hydrology system. The site plan is heavily annotated with directional flow, well location, gate location, properties and other related features. A cross section clarifying the artesian water source for the headworks and a brief history are also included. (HAER CA-120)

# THOMAS N. BERRY ESTATE

THE ESTATE IS AN OUTSTANDING EXAMPLE OF RARELY FOUND DESIGNED LANDSCAPES DATING FROM THE OIL BOOM TIMES OF OKLAHOMA. THE LANDSCAPE FOLLOWS IN THE ENGLISH "LANDSCAPE GARDEN" SCHOOL TRADITION, AND WAS PUT IN PLACE IN 1929 AT THE SAME TIME AS THE HOUSE. THE HOUSE DESERVES TO BE DOCUMENTED FURTHER AS IT IS A FINE EXAMPLE OF COLONIAL REVIVAL ARCHITECTURE. THE ESTATE IS NAMED FOR THE ORIGINAL OWNER OF THE HOUSE AND FOUNDER OF THE COMPANY WHICH NOW HOUSES ITS MAIN HEADQUARTERS IN IT, THOMAS N. BERRY, A MINOR OIL BARON IN OKLAHOMA IN THE 20'S AND 30'S.



THIS PROJECT WAS UNDERTAKEN BY PART OF TH SPRING '89 DESIGN IV CLASS OF THE LANDSCAPE ARCHITECTURE PROGRAM AT OKLAHOMA STATE UNIVERSITY, UNDER THE GUIDANCE OF CHARLES LEIDER, ASSOCIATE PROFESSOR, AND ENTERED INTO THE CHARLES E. PETERSON PRIZE OF 1989. THE DRAWINGS WERE COMPLETED IN THE DESIGN STUDIO BY A TEAM CONSISTING OF WILLIAM COLE AS TEAM LEADER, MICHAEL EGAN AS DOCUMENTATION RESEARCHER, AND JOE GRUBBS, MITCH GWARTNEY SPENCER MATHENY, AND ERNESTINE MBROH COMPRISING THE REST OF THE TEAM.



PERSPECTIVE: VIEW WEST  
ENLARGED FROM AN AERIAL PHOTO.

NO SCALE

MAP BY: MICHAEL DENNIS EGAN, 1989 OKLAHOMA STATE UNIVERSITY NATIONAL PARK SERVICE UNITED STATES DEPARTMENT OF THE INTERIOR	NAME AND LOCATION OF STRUCTURE: <b>THOMAS N. BERRY ESTATE</b> PAYNE COUNTY OKLAHOMA	SURVEY NO. <b>OK-51</b>	HISTORIC AMERICAN BUILDINGS SURVEY SHEET <b>1 7 SHEETS</b>
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\*\* REPRODUCED PLEASE CREDIT: HISTORIC AMERICAN BUILDINGS SURVEY, NATIONAL PARK SERVICE, NAME OF DRAWER/DATE OF DRAWING

Figure 32. An aerial topographic slice of the earth was used to communicate the subtle elevation change of this significant designed landscape in Oklahoma. The rendering beautifully communicates the relationships of structure, water and planting within the pastoral landscape. (HABS OK-51)

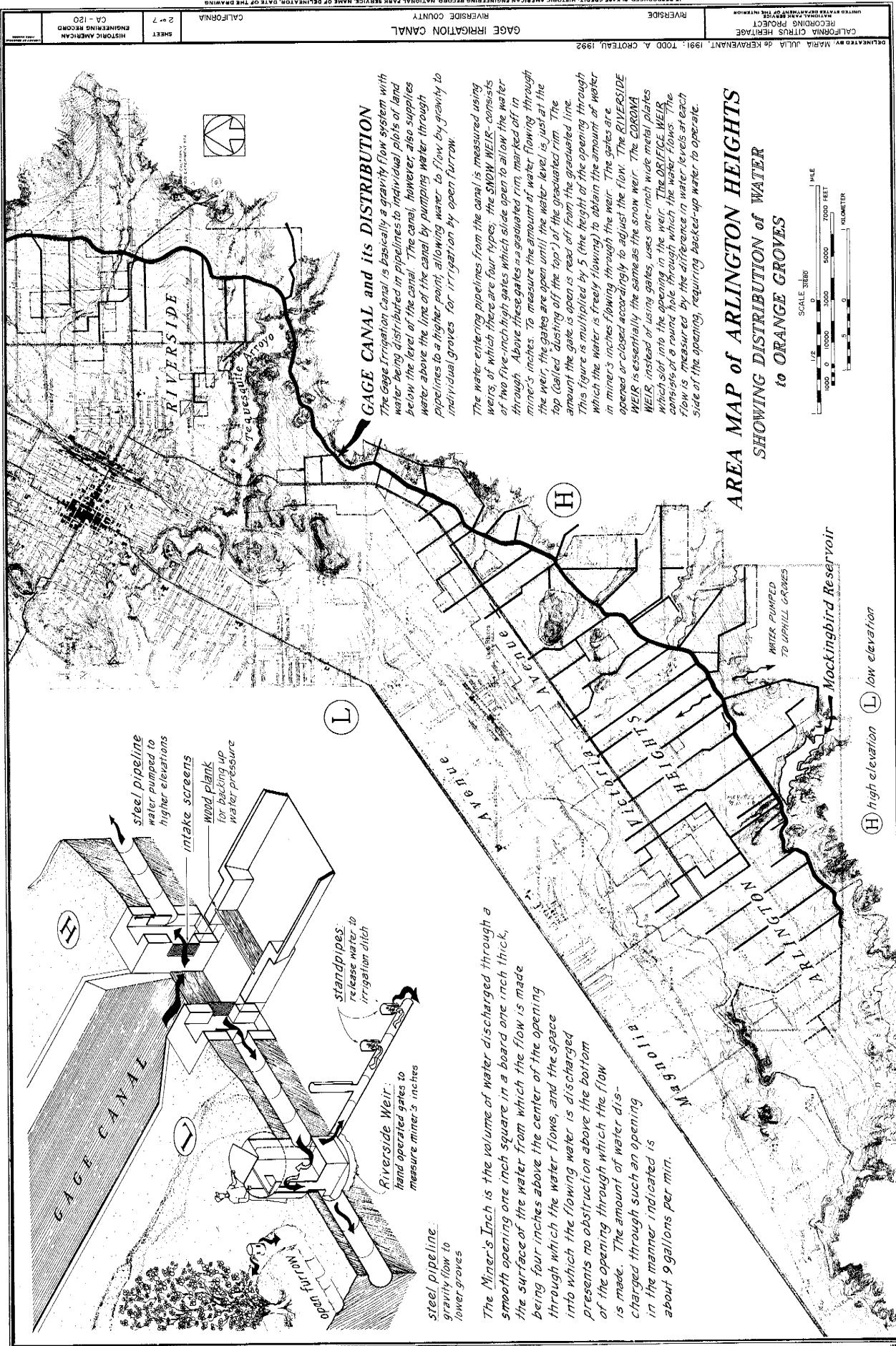


Figure 33. This map thoroughly documents the engineered movement of water for irrigation needs. An accurate base map is annotated with a series of canals and weirs indicating graduated release of water volumes and flow. (HAER CA-120)

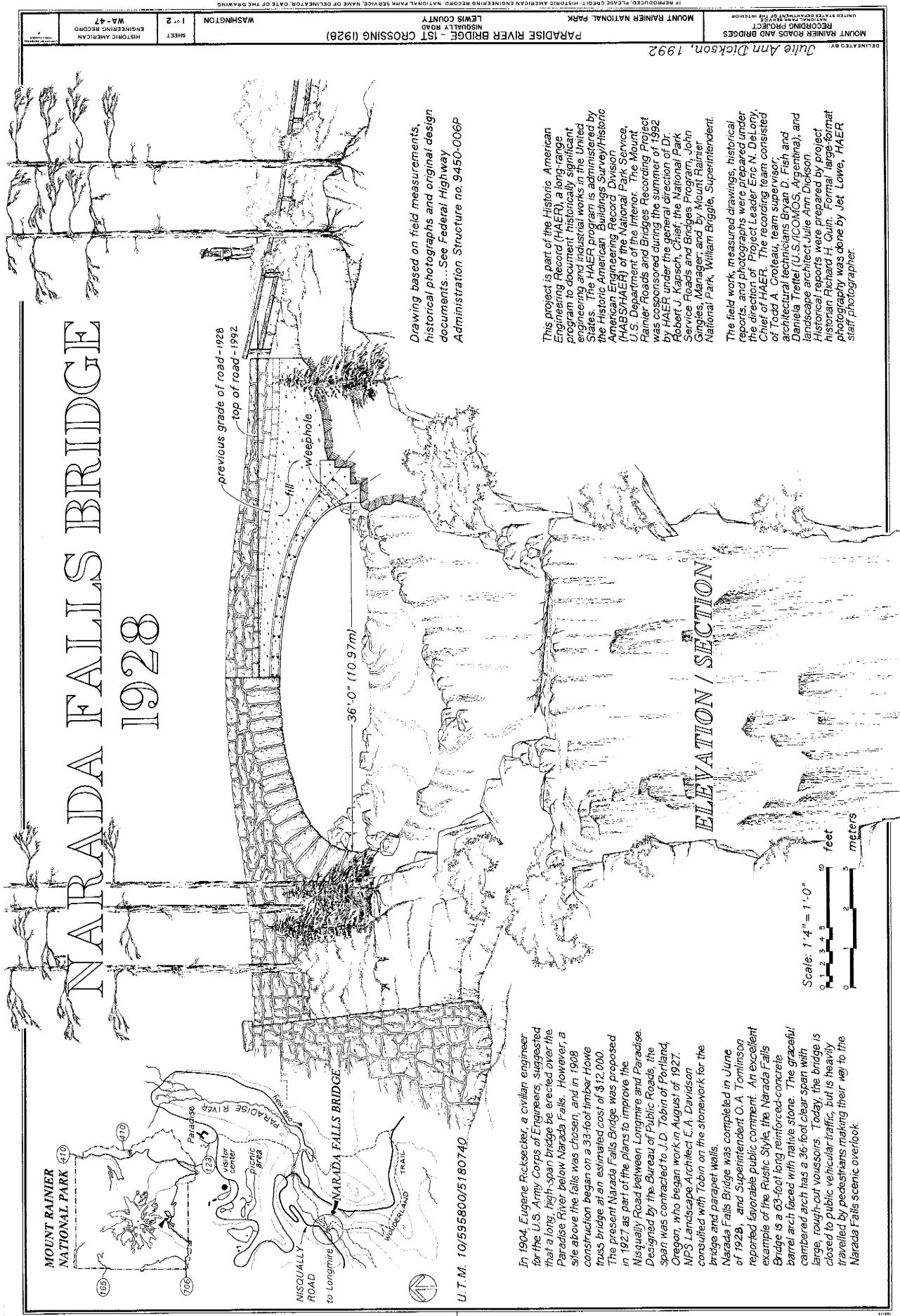


Figure 34. Although there are separate construction drawings, this landscape context elevation/section drawing beautifully communicates the dramatic location of this rustic bridge. Breaking the borders, although not a standard practice, emphasizes the motion and drama of the water falls and trees. (HAER-WA-47)



Figure 35. A straight on formal view of this eighteenth century plantation house illustrates the magnificent formal plan of the large scale maple and oaks trees and boxwoods surrounding and shielding the structure. This view generally is taken at eye level as if the camera station represents how the visitor initially perceives the landscape and structure in the summer, revealing all the textures and massing. (HABS VA-305)



Figure 36. Although a straight on winter view more clearly reveals the architecture of a structure, it also provides an excellent document of a completely different aspect of the landscape as well as revealing more clearly because of lack of foliage, the relationships of structures. (HABS VA-305)



Figure 37. Although comprehensive measured drawings were produced, an eye-level, perspective, contextual view clearly captures the architectural beauty of this summer house in a single view. Because of the detail inherent in a large-format negative, the most minute detail can be enlarged for closer inspection. (HABS NJ-448)



MASS., 5 - SAL, MA-1 HABS

MASS-224(6)

Figure 38. Measured drawings alone cannot capture the shadows and depth of this magnificent early 19th century fence and gate and its landscape architectural context. (HABS MA-224)



Figure 39. The starkness of the desert landscape is beautifully captured in this aerial photograph. Terrestrial photography was used extensively to document the landscape of this pueblo, but this single aerial image comprehensively explains the organization of structures and relationship to the land forms. (HABS NM-31)



CAL., 42. SAN B A , 5-1 HABBS

Figure 40. The inclusion of desert planting in the foreground of this low-level, oblique view beautifully captures the landscape context for this Spanish mission church. (HABS CA-42)

MASS-204(1) MASS., Q-WALTH, 48-1-3 HABS



Figure 41. Good communication between disciplines associated with a documentation can lead to better products. This is not only a beautiful view of a garden structure. The project historian informed the photographer of the historic significance of the structure as the former porch of the residence. (HABS MA-204)



Figure 42. Although an obviously significant view, sometimes the straight on elevation is the best documentary photograph. Generally, highly architectural, bilaterally symmetrical Neoclassical designs are successfully documented with such views. (HABS - DC-532)



Figure 43. When necessary, detail photographs should be included. The texture of the exposed aggregate concrete balustrade is captured in this close up perspective view. The use of low angle sunlight highlights the texture. (HABS DC-532)

HABS NO. DC-571-3



Figure 44. Historic views can be extremely helpful in documenting previous landscape conditions. This photograph was copied to illustrate the condition of this designed rustic landscape at the epitome of its historic maintenance. (HABS DC-571)



Figure 45. A contemporary view replicating the location of a historic view clearly documents the growth, change or deterioration of a landscape. (HABS DC-571)



Figure 46. General contextual photographs can be both informative and artful. This landscape architectural context of this documentary image of a cemetery is greatly informed by the inclusion of the exotic background and foliage. (HABS HI-69-A)



Figure 47. Perceiving a landscape through a series of photographic steps can be very helpful when documenting a landscape. General views provide the context that is subsequently explained through a series of detail images. (HABS CA-2286-D)

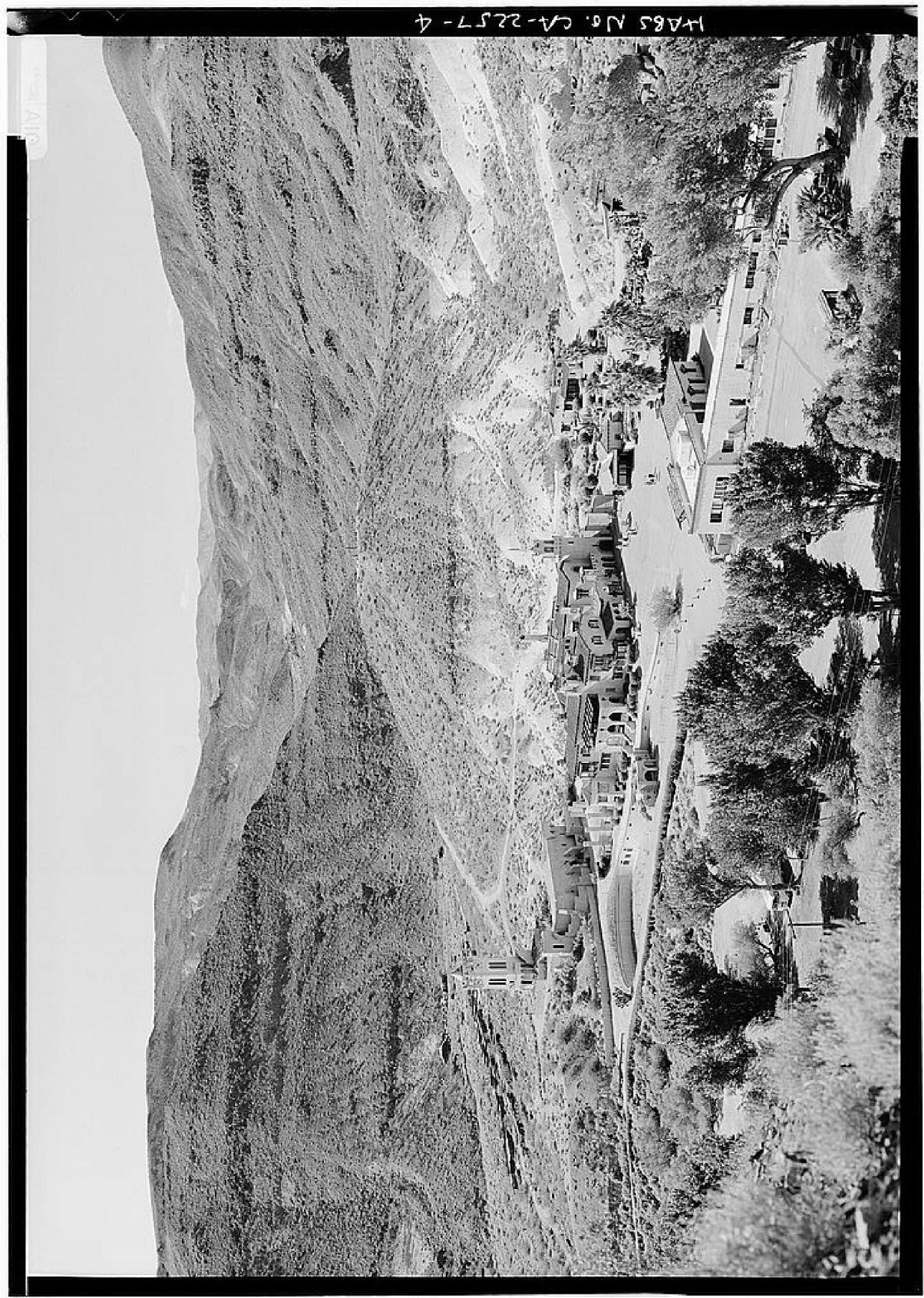


Figure 48. Sometimes schedules and available funds preclude extensive large-format photographic documentation. This single image successfully captures the complexity of a large-scale residence within a desert landscape. (HABS CA-2257)



Figure 49. This photograph clearly illustrates the art of documentation photography. The one-point perspective view is heightened by the photographic location revealing shadows and the strong linear nature of the wooden fence, while managing to capture the agricultural landscape and relationship of outbuildings to residence and farmland. (HABS MD-946-A)

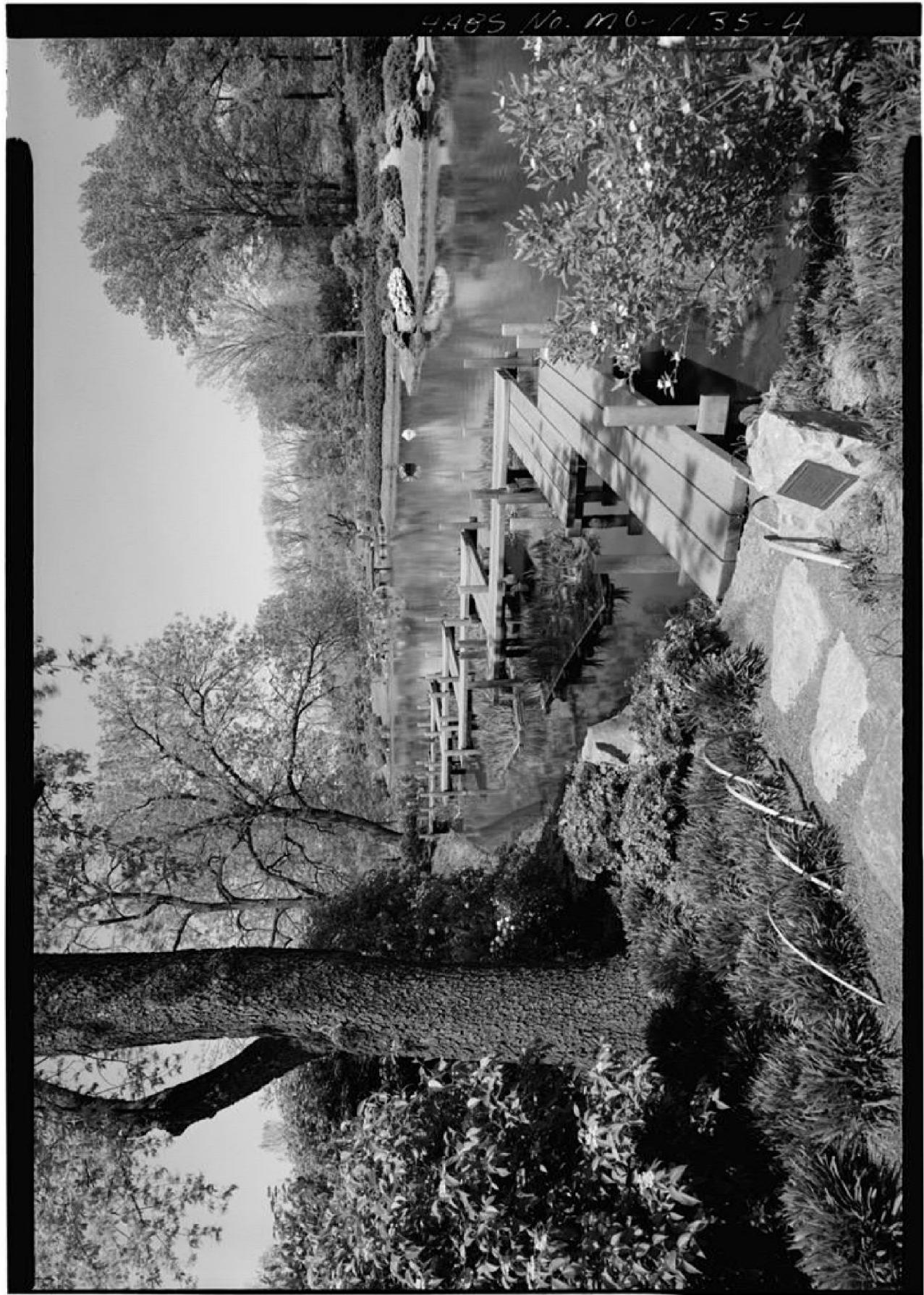


Figure 50. Walking a landscape can prove extremely beneficial for a landscape photographer. A documentary image generally should capture how the landscape is to be perceived by the visitor. As such, eye-level views along paths can prove very effective. (HABS MO-1135)



Figure 51. Repeating photographs at various seasons can be a very effective method of communicating the intent of many designers and shapers of the landscape.  
(HABS MO-1135)